

The Modern Language Journal

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HASTENING THE ATTAINMENT OF A READING KNOWLEDGE OF A MODERN FOREIGN LANGUAGE

(*Author's Summary.*—This article discusses the kind of books to read, the method of rereading, use of translations, use of new words, and study of meanings and derivations of words.)

AT THE present time it is believed that the best way to gain a reading knowledge of a foreign language is to do a great deal of rapid reading in that language. The student is urged to read many hundreds and even thousands of pages. Such voluminous reading is to be highly recommended, but the learner should not stop at that unless he have a special aptitude for languages. For those who have only a very moderate ability and fair intelligence, simply reading a great deal in the foreign language does not seem to be the quickest and surest method of gaining the desired skill. Such a student of only average ability will have to look up the same word many times, before he has finally learned it. Hence he tends to become disheartened and to lose interest. Words met with only occasionally will have been forgotten during the interval, a fact which tends to increase the discouragement. Even after he has read hundreds of pages, his progress is very slow, simply because he lacks vocabulary. The thousands of words he has looked up so many times have not become fixed in his memory. What can be done to assist the learner and hasten the attainment of his goal?

Practice in writing the language does not seem to solve the difficulty. Valuable as such work may be, it will not materially assist the student in reaching his goal, that is, the ability to read the foreign language with ease and rapidity, and therefore with pleasure. The reason for this failure is that in grammar drill and composition, only a very limited vocabulary is used and repeated

over and over. Such practice does help one gain a facility in the use of tenses, cases, pronouns, conjugations, etc., but to be able to read widely, a very large vocabulary is the essential thing.

Simply looking up the word in the vocabulary and getting its meaning and connection in the passage studied is not enough to make the word one's own. When next one meets the same word after several days or weeks, it is necessary to look it up again. How often have I had students complain that they must look up the same words again and again! Such experiences are extremely discouraging to the learner.

What method of study will obviate these difficulties? In the first place, to restate what has probably often been advised, the student should read a number of pages without looking up a single word. As he reads, he should try hard to arrive at the right meaning of new words from the context. This method will necessitate a certain amount of guessing, which, however, is not without its good points, for it helps to clinch the meaning, when it is finally found and verified by referring to the vocabulary or dictionary. To know the derivation and the meaning of the root or stem of the word will aid the memory greatly; one can then often arrive at its meaning in the text. For example, the German word *Genugtuung-satisfaction*, will be more easily remembered, if one knows the word means literally "a doing enough"; so also *Vorwurf-reproach*, which means literally "a throwing in front." Special note of interesting word-pictures conveyed by the words will also aid the memory. Observing that the word *Fingerhut-thimble*, means really "hat for the finger" will, besides adding interest, aid the remembering of that word; similarly, *Eichkätzchen-squirrel*, which really signifies "the kitten of the oaks"; *Stockrose-hollyhock* is literally "stickrose," that is, a rose that grows on a stick. *Staubfaden-stamen* is also interesting, for it means "dust-thread"; *Blumenstaub-pollen* is literally "flower-dust."

Best of all, however, is frequent conversational practice based on a part of the reading matter. *Actually using the word, saying it and hearing it said*, is most valuable. If one is not able to converse with some one, one can at least write out questions based on the text and after an interval of time answer them aloud. We find that talking over or discussing other branches of study impresses them on our mind and aids our memory. Demonstrating

a theorem in geometry, explaining a theory in economics or history are most helpful for the learner. Why not use the same method in studying vocabulary? However, it will often be difficult, especially for adult students not attending some school, to find persons with whom to converse in the foreign tongue. In such cases, the next best thing is to do a vast amount of reading aloud. The saying and hearing of the new words will be beneficial.

When a word has been looked up, it should be put down on a sheet of paper, together with page and line where it occurs, so that it may easily be found when one rereads the book. (The very writing of the word helps to fix it in the mind.) Thus no time need be lost in hunting up that word again. When the reader has found the definition of the word, he should try to associate it with words already known and to find any possible similarity with the latter. He may find that some words are practically translations of Latin stems; for example, German *Umstände*-circumstances; *Ausdrücken*-to express; *Ausgang*-exit.

I cannot urge too strongly the rereading of a book to clinch vocabulary. Such review can be rapid and need not be irksome. A little should be done each day. The book should be reread after some time has elapsed, for then such work will be more interesting, since much of the plot and finer details will have been forgotten and more interest will attach to a second reading.

Merely reading a large number of pages is therefore, as I have observed, not sufficient to bring about the desired results, except through a great waste of time and effort. The new vocabulary must be used in order to be retained by the memory. It is probably needless to add that only the most fascinating stories, novels, and plays should be selected. The desire to know how the story will turn out, how the mystery will be solved, will induce the learner at each reading to cover more ground than otherwise, and will furthermore make the resuming of such reading much easier, I may say, even attractive. Jokes in the foreign language are also to be recommended, partly because they frequently play on words having a double meaning, partly because they lend themselves well for retelling. Let me warn, however, learner and teacher as well, not to try the study of books that are too hard. Nothing is more disheartening than the laborious task of deciphering page after page, in which nearly every other word must be looked up in the

dictionary. When many new words occur within an extremely small space, it is impossible to retain them. By the time the reader has looked up the third or fourth new word in rapid succession, the first one is forgotten again. The student is advised to select material of gradually increasing difficulty. It will not hurt to read a large number of easy books, provided they be by various authors, so as to offer a range of vocabulary. In fact it is doubtful if the beginner can find any texts which are too easy for him. Reading easy texts cultivates a feeling of confidence, a sense of power and of gratification, which tempts the learner on to try other texts. The beginner should select books which are provided with a vocabulary; in fact, only after he has done considerable reading, should he attempt books which necessitate the use of a dictionary.

The student will be able to cover more ground if from time to time he reads a book which has been translated into English and compares the original with the translation, provided the latter follows the original as closely as practicable. Here the best method is to read a few pages in the foreign language, to underline doubtful words, then to read the English, and to pay special attention to the words that have been marked. Only a very few must then be looked up in the dictionary. Needless to say, the procedure suggested here is not recommended for students of weak moral fibre but merely for those who are conscious of their aim and conscientious in their methods of work.

H. R. STEINBACH

*Junior College,
Sacramento, Calif.*

THE INDIVIDUAL DIFFERENCE, THE READING ADAPTATION, AND THE ULTIMATE OBJECTIVES

(*Author's Summary.*—An attempt to show the difficulty of reconciling and achieving simultaneously the three most prominent objectives of present-day elementary modern language instruction.)

THE drama and the novel are not the sole owners of the triangle problem, or the *ménage à trois* dilemma: the unfortunate teacher of modern languages is beset by just such a difficulty in the conduct of his everyday class work. It has been brought to me with progressive emphasis, of late, that we are laboring in the face of a triple problem, and the recent impetus given to one aspect of this, i.e., the reading adaptation, has so complicated the matter that I should be very glad to have help in the solution of it.

Educators have been giving increasing stress to the differentiation of the assignment as a means of accommodation of individual differences. Our language periodicals have contained a considerable number of articles dealing with the subject and we have become familiar with A and Z groups which do entirely different work at the same enrollment level. Nor will anyone who has taught deny the necessity for such differentiation. Who has not come to class in a glow of righteous contentment, proud of having carefully prepared the lesson to be taught, and confident that the recitation would be a perfect demonstration of pedagogical excellency? We all have, of course. We have gone over the pages assigned, prepared questions, planned what should be discussed in the vernacular in regard to literary interpretation of the speeches, actions and attitudes of the play or novel, have marked the idioms and passages to be translated—have done our best to be an inspiring and effective teacher, as far as careful and interesting lesson plans can assist in that. Then we have begun an enthusiastic development of the recitation, striving to generate answering interest on the part of the pupil—only to be brought up short in impotent confusion and disappointment by the slow students' reply: "I didn't get that far." Of what avail is even the most elaborate and effective plan against such a stone wall! When we turn to the educators for help in the matter we learn that the individual differences may be as great as

seven years' ability. One table often quoted shows the variations in a group of ninth grade students to be from the twelfth grade, in superior ability, down to the fifth grade in inferior capacity, with one-fourth of the class in the first group and very nearly one-half in the low ability rank. While the variation is not so great in college work, perhaps, owing to the greater amount of selectivity in the personnel of the college student body, yet all who teach them will, I am sure, admit that there is most certainly *some* variation in ability in college students.

Many plans have been presented whereby these individual differences may be accommodated. A prognosis or aptitude test may be given and students admitted or barred upon the basis of this. In the large department this may be possible, but how about the small school, in which the problem is not to reduce but to build up the language enrollment, once the subject is placed upon the curriculum?

Another method is to section, differentiating the work to fit the A and Z groups. Again the objection holds for the small school—how can one section a class of four or nine? Then, too, particularly in secondary schools, the language teacher is often required to teach other subjects in addition to her language work, and her hours have been scheduled with this in view from the beginning of the year, with no possibility for additional language sections, even though she were willing.

Still a third method would be to abandon the formal recitation, as it is usually practised, and operate upon one of the systems known as the Dalton plan or the Winnetka plan. Both of these entail dividing the work into certain units, which must be mastered before the individual pupil may undertake further units. The work is done individually, unless I am incorrectly informed, and there is no class recitation such as we are familiar with.

At this point mention might be made of the Batavia plan, but if my understanding of it is correct such mention would be more than useless from the standpoint of the majority of schools, since it involves the employment of additional teachers to act chiefly as coaches of the laggards—a matter of such expense that few schools would be willing to consider it.

There remains the employment of the contract plan as a final means of making this accommodation—a plan that ought not to

present the difficulties already enumerated, providing that the method is not carried to extreme lengths. Without sectioning, or barring from class, or additional staff, or complete abandonment of formal recitation, it offers an opportunity to care for individual differences. Contracts may be of longer or shorter duration and they may deal with various types of work. If the teacher can stand the strain of constant preparation, the daily work may be divided into suitable units and contracts made up for student accomplishment and reproduction of these. Or a certain portion of the term or semester may be set aside for a longer contract of several weeks, during which recitation is more or less abandoned, the students working on the development of the various levels which they may have undertaken. The contracts may deal with grammar, literature, composition, realia, and all the phases of work that the teacher wishes and that will be of value to the student. The contract plan, under proper operation, would seem to provide one of the best solutions of this first factor of our triple problem.

With the increased emphasis upon the importance of the reading adaptation we have become progressively aware of the necessity for greater accomplishment of a more concrete type. So much has been written and said upon the matter that we are uneasy about our curriculum, individually, and are trying to bring classes to a higher level than ever before. We had felt that we were doing the students a favor by initiating them into the mysteries of the foreign tongue and all that it stands for—and now we are being reprimanded for doing just that thing, or at least for doing it in the way that was current. This, the second factor of our triple problem, must now be accommodated, in its turn, with the effort to care for individual differences. And it seems to me that the greatly increased amount of material demanded by the reading adaptation presents considerable difficulty in just this connection. Try as we may, the slow student is still slow in his reading, and a relatively much larger number of pages is a serious obstacle to him. We may employ new type tests, true-false questions, content questions, topic discussion, any or all of the many excellent devices for motivating the recitation and avoiding painful translation—the slow reader is still a problem. The assignment may be differentiated, of course, but the new method demands such a degree of speed or skill that the laggard is more of a problem than before.

Third, is the matter of the ultimate objectives. Since so few can expect to make practical use of their foreign language work, and since opportunities to continue study of the language depend so largely upon the individual after leaving those classes, some educators have felt that the inculcation of an interest in the cultural and international aspects of the language is as necessary and valuable a feature of the course as any other objective, or more so. How many will find positions demanding use of the foreign language? How many will continue reading, no matter how many pages they may have read during their courses or how genuine their interest during the work? All of us have become sincerely enthusiastic about history, geography, some science, or some field that has opened alluring perspectives before us at some time, but how many have the energy and persistence to pursue that interest in the face of an exacting occupation, itself calling for intensive study as a prerequisite to progressive success? These are some of the questions that the friends of the ultimate objectives will doubtless pose. And since the formulated objectives of education in general include training for citizenship and worthy occupation of leisure time, the ultimate objectives in language work may be well said to train for valuable ends and be worthy of emphasis.

Just here we feel the force of this triple problem, I think. How can we care for individual difference, train for reading adaptation, and lay the necessary foundation for the ultimate objectives? If we differentiate the work so greatly that the Z groups lose opportunity for the realia that the A groups enjoy then we fail in training for the ultimate objectives in the slow class. And it is exactly in this that some of the plans of accommodating individual difference seem most unsatisfactory to the language teacher. The unit plan, with abandonment of formal recitation, would seem to remove our best opportunity to present the realia and the spontaneous discussions which so admirably serve to create the interest in things French, or Spanish, or German, the kindly feeling for these countries and the mind-set that will cause the former language student to look for foreign items in his newspaper, to think what this or that happening will mean to the people across the sea. Under the ultimate objectives the language student will not necessarily be reading *in* the foreign language, once his class activities are over, but he will be reading with the country, whose language

has been studied, clearly and sympathetically in mind. And he will be a better world citizen because of his broadened sociological views.

Similarly, if we plan our curriculum for such an amount of material that the covering of it precludes any very detailed study and discussion, how can we convey the enthusiasm that we feel for the subject and that only a more leisurely study of individual works read will reveal? There is such a wealth of solid brilliance and clever realism in various works of literature—all realia of the first order for coming to understand the racial characteristics and interests of the people whose language is studied! There is so much true character delineation and wholesome satire in the books in our courses! Can the students perceive all these things themselves as they read? It scarcely seems possible, for only the initiated can appreciate the things that are under the surface. The well worn quotation of the "yellow primrose at the river's brim only a primrose was to him" might well be cited here. It would seem as though it can only be through conscious stress and determined, enthusiastic effort that the teacher can be sure that the students get some of this background that may lead to the attainment of the ultimate objectives.

The problem has various angles, as I have tried to point out, and, as one who is sincerely interested in the teaching of languages and the future of the language work, I should be grateful for a solution. I have, I believe, presented three factors of our subject matter which are being emphasized by different groups within our own members, and which so react upon one another as to complicate the planning of our work in a manner that calls for serious consideration. Our subject is such a rich one to work with, languages offer such a wealth of history, literature, customs, geography, and national traits, that we may well be proud to enrich young lives by bringing them in contact with civilizations which have so powerfully influenced our own culture and thought. But we should teach with so much more pleasure if we could feel more certain that we were doing so by the very best means at our command. How may we attain this certainty?

CAMERON C. GULLETTE

University of Illinois

THE OUTSIDE READING PROBLEM— A PRACTICAL SUGGESTION

(*Author's Summary.*—Essays written on topics chosen by the students from the fields of their own major subjects instead of the usual "book reports" offer splendid opportunities for the much needed points of contact between the modern languages and other fields of study.)

MANY teachers of modern foreign languages require no outside reading. They will not be interested in this discussion, but to those teachers who feel that there is some good to be derived therefrom, the problem of outside reading is a serious one. Many of the methods now in use are all but valueless, and this applies especially to the rather common practice of having the students make written reports on some arbitrarily selected books. This may in some cases prove to be of real value, but it has been my experience that many of the students are prone to read the books as hurriedly as possible and then write out a brief report that shows neither comprehension nor appreciation of the work read. Indeed in many cases, students have been known to borrow the work done by some other member of the class, alter it slightly, add a few brief remarks as a filler, and hand in the filched work as original. This practice is, of course, obnoxious and altogether too common. It kills the interest in the language and absolutely defeats the primary purpose of outside reading; namely, to broaden and deepen the students' knowledge of the foreign language and literature, and of the people who speak and write them.

If we agree that the reading of books outside of the texts used in class is a good thing and that a good reading knowledge is the primary aim of language study, how shall we go about making this reading of practical value? The following suggestions have been worked out with a great measure of success in second-year Spanish classes, but they are not offered as a panacea for all ills that arise in the outside reading problem. Neither are they considered as being absolutely original. Indeed to some teachers, the suggestions offered may contain no new elements. Here is the plan in a nutshell: Find out from the students in which field their main interests lie as they pursue their college course. This can best be ascertained by asking each student to write down his major subject and his first and

second minors. It will be found (not altogether to the surprise of the teacher) that the vast majority of the class will not be majoring in the foreign language. After finding out the fields in which the students are most interested, the next logical step is to see if their foreign language study can be correlated in a vital way with their major subjects. If this can be done it adds interest to the work, and causes the thoughtful student to have a genuine appreciation of his language study. He feels that he is not merely asked to study something in which he is not really interested and which is of no value to him.

This correlation of the foreign language work with the student's other university work is, it seems to me, of vast importance and a thing very often overlooked in language teaching. In fact, it is precisely here that foreign language teaching is so severely criticised, and where language teachers must shortly justify their work or pass out of existence. The correlation spoken of above can be successfully accomplished by helping each student to select some topic in his own field which happens to be of special interest to him and upon which he wishes to write an essay. These topics are quite numerous and suggest themselves at once, such as, for example: (1) *Spanish Painters* or *The Spanish Dance* or *Spanish Music* either of which subjects would be excellent for a student who is majoring in fine arts; (2) *The Early Spanish Explorers*, *The Spanish in America* or any number of topics for the student whose major field is history; (3) *Trade Relations Between The United States and Latin America* or any such topic for the student who intends to study economics or business as a major subject; (4) for the government major some topic such as *The South American Republics*. One might even add a topic such as *Spanish Dishes* or *Mexican Cookery* for the student who may be majoring in home economics. This adds spice and zest to the study. In much the same way topics can be thought of for almost any major subject.

The next thing in order after the selection of a topic is the choosing of the books to be consulted in the preparation of the essay. This at first seems very difficult, but is rather easily accomplished. Special effort should be made to provide books written in the foreign language and others written in English. Most college and university libraries have a fairly good selection of books for the purpose. Just as a matter of illustration, let us take a few of

the books which might be used in the case of the students whose major subjects have been mentioned already. In group number one (fine arts major) several books suggest themselves, among them: Kany: *Fiestas y Costumbres Españoles*, Heath and Co., and Moszkowski: *Spanish Dances*. For the second group (history major) there are numerous works such as: Altamira: *Historia de España* (also Chapman's English version of the same work), Navarro y Lamarca: *Compendio de Historia Hispano-Americana*, Scott Foresman & Co., and Bourne: *Spain in America*. The third group (economics majors) could easily choose such books as: Hughes: *Relaciones de los Estados Unidos con las otras naciones del hemisferio occidental*, Princeton University Press, Robertson: *Hispanic American Relations with the U. S.*, and Filsinger: *Exporting to Latin America*. The fourth group (government majors) could select such a book as: James: *The Republics of Latin America*.

The few above-mentioned books are only given as an illustration of what can really be done. Many others may easily be selected. Besides the works mentioned there are the numerous magazines and newspapers published in both Spanish and English such as *La Prensa*, *Hispania*, *Cervantes*, *La Esfera*, and many others, not to mention the many encyclopaedias, and the valuable aid of the *Reader's Guide to Periodical Literature*. It should be borne in mind that actual credit should be given say, five or ten per cent on the semester's grade for essays that show genuine work and originality. The students should know in advance that such credit will be given for good work, and they should be assured that these outside reading essays are really a vital part of their work in the study of the foreign language. They should also know that their work will actually be read and commented upon (a thing not always done in the case of the regular outside reading book reports). Some of the best of the papers may even be read and discussed in class. This adds greatly to the usefulness of the plan.

Care must be exercised in the selection of the bibliography to be used; otherwise many of the students will choose all the references written in English, and not consult any work in Spanish. Like so many things in teaching, the avoiding of this danger depends upon the advice and supervision of the teacher. Books in Spanish should be selected and insisted upon along with those in English. Furthermore, it must be borne in mind that grammar and translation can

be stressed in class, and that outside reading is primarily for the purpose of broadening the student's vision, and of correlating his foreign language with the rest of his college work. Since the vast majority of the students are not Spanish majors, surely it is pardonable if they learn of things Spanish by reading a few of the books written in English. The teacher must also be careful in helping to select the bibliography for those students who are really majoring in the foreign language. There should be no serious problem here since topics and books may be chosen from the foreign literature, the whole field of which is open to choice either in edited texts or in originals. This presents an excellent opportunity for the teacher to guide his own students majoring in the foreign language. Sometimes the question of library facilities is a serious one, but it seems that any college or university could be asked to furnish a few dollars a year for the purchase of such books. It so happens that many teachers have never seriously checked over their own department's reference library, and if they do so they will find that many times they are not even using all the books they have on hand, strange as it may seem. A few new books may be added each year, and even a first-class high school should have no difficulty in securing adequate library facilities. Here again, the ultimate success depends upon the initiative of the wide-awake teacher.

Taken all in all, the plan is a good one, and if carefully carried out proves its own worth. Although there are a few objections, the good points of the scheme far outweigh any defects. It is psychologically sound, since it gives room for the development of a good reading knowledge in the foreign language, and also makes for a vital correlation between the languages and the rest of the school work. The plan as outlined above has been and is being tried successfully with college Spanish classes. A similar scheme can be used in the teaching of French, Italian, and German. Modified to suit local conditions, it will work successfully in any school. Once tried the plan will never be dropped for it practically solves a problem of long standing and makes outside reading assignments in foreign languages a pleasure instead of a duty or a nuisance.

F. M. KERCHEVILLE

University of South Dakota

WHY LEARN FRENCH—AND HOW?

(*Author's Summary.*—The one final reason for learning French is to understand the people of France. This purpose leads to a revolution in the method of learning, a revolution which the gramophone recording can do much to promote.)

THERE are many arguments presented to persuade young people to take up French,—academic, commercial, cultural,—but all of them are yielding to the one basic plea, a defence based upon the fundamental nature of language and of its purpose. *Language is a function of experience:* I learn French because I want to understand the people who speak and write that language: and I find that while translations into my vernacular are of some service, I can only reach actually their point of view when I can feel their moods through their utterance, when I follow their logic in the definite terms which come from their tongue. The translation, accurate and beautiful as it may be, betrays us all the time since the transit from French to English is a veritable shipment from the French mind to the English mind.

When the full implication of this argument is realized it will be seen how completely it will revolutionize the attitude of the schools. First of all, it presents the case for French to 'the people' with a strength that no other argument possesses. The world to-day is alive to the need for international sympathy and understanding. As I write these words I picture the huge flock of American travellers getting ready to invade Europe: about half a million we are told will cross the Atlantic this summer. Many thousands more will travel to South America, or go East to Japan and China. The great majority of these wanderers will learn little of the foreign people whose lands they visit simply because they cannot speak to the foreigners. Even so the journey is well worth while; much is learnt through the eyes, scenery, architecture, art galleries; the throng of the streets, color, movements, sounds, all help the home-bred Anglo-Saxon, from Wisconsin as from Yorkshire, to get some notion of what Europe means, what China or Africa means. But all the while our social needs are unsatisfied; it is the people we want to appreciate, and the resistance of their vernacular keeps us apart. We feel, as the world never felt before 1914, that travel

has only performed its office imperfectly if we have been unable to make friends with the good people whose country we visit.

Now the reader may admit the force of this argument so far as it goes and yet he can point out that French is only one of fifty languages which a man must acquire, if he is to understand the ways of foreigners; even for Europe he would need to learn a dozen languages. This is obvious enough, but the answer is equally to the point. No individual wants to master the whole world, or the whole of Europe, the whole of South America at one stroke; one language at a time, if you please, one culture at a time. The capital point about the situation is that by really learning a single language the learner achieves the first step; he experiences the psychological process which we describe technically as "overcoming the resistance of the vernacular." One native tongue is a mighty system of habits fostered from the cradle onwards; when we learn to practise and then to use a foreign language—any foreign language will serve—we set up an alternative system, a novel experience at once intellectual, sympathetic and practical, which constitutes a novel outlook on the whole of life.

We put the French language (with the French people) in the forefront simply because it is, as a matter of fact, the speech which is most commonly acquired in the schools of America and Great Britain. For historical reasons, which we need not here discuss, French is established: whatever may be said for and against this great nation, it is great and important. Education authorities generally prescribe this language first in the curriculum; let us make the most of it and help our young people to understand France, to appreciate all that is fine in the culture and ways of *Nos Amis Français* at their best.

The drift of the argument is now clear. Begin with French since it "lies nearest." Your American poet Longfellow wrote:

"That is best which lieth nearest,
Shape from that thy work of art."

Your final object is international, to learn to love all mankind, to understand all Europe and all Asia. Begin then with one country: when you have learnt French, when you have entered a little into the Frenchman's attitude, you have got above the provincialism of the native environment and begun to feel yourself a citizen

of the world. Presently you will find that you need to tackle another language and another culture: if you turn to East Africa it may be Kiswahili; if Germany invites you, you will read and speak the tongue of Luther. The task will be comparatively easy just because you have broken the ice, you have got your speech organs, your ears, your mind and heart prepared to enter on the realm of language learning; you are an internationalist in deed and in fact as well as in sentiment.

I am convinced that an experience of this kind enjoyed by American boys and girls at high school or college can do more to promote the cause of peace and goodwill than all the efforts of League of Nations unions, Pacific Relations movements or reformed history teaching. All of these are valuable in their place, but the modern language teacher, if he so desires, can be the pioneer among students of all the other forces that make for international solidarity.

The half million or so who make the trip to Europe are after all only a fragment of the great American Democracy who need to make friends with the nations across the seas; those who stay at home need to share their impulses even though they cannot leave the homeland. But evidently the method of learning, as well as the ideal of the teacher must be well thought out; old fashioned modes of study kept the learner away from real French; he did not actually learn French, as the Frenchman uses it, but as I have stated elsewhere he learned "about" French. Now that the gramophone record can bring direct from the country the vivid personal voice of men, women and children, for the learner to enjoy and to imitate, a new world of experience is offered to the learner.

Learning French can now become a genuine dramatic, personal affair; and we who teach must not withhold the new opportunity.

This article is just a short note, stimulated in part by reading a report from America which a chance *rencontre* has brought to my notice, describing the sequel to the questionnaire issued by Professor C. D. Frank.¹ His conclusions show that if you adopt this one foundation plea for language learning your method of learning must also suffer radical change. The present writer, a veteran who began teaching French more than forty years ago, has accepted the full consequence of this conversion and, if this were a proper place for

¹ *The French Review*, Vol. I, No. 1, 1927.

giving a sketch, he could describe how the work he did in Paris for *Nos Amis Français*² was the direct sequel to this conversion;—a new ethic led to a new psychology and a new aesthetic. But those who read these words will be strangers to the writer and autobiography is out of place: I can only make a general appeal, inviting my colleagues, the Modern Language Teachers, to share with us in Great Britain as partners with all those forces, social, political, cultural, which are reshaping the lives of the rising generation, working to spread peace and goodwill over all the earth, exchanging the curse of Babel for the blessings of Pentecost.

J. J. FINDLAY

*The University,
Manchester, England*

² Title of Gramophone Records and Textbook (published for the present writer by the Gregg Publishing Company, New York) produced recently in Paris in order to help students of French to understand the people of France, to learn through direct appreciation.

TENDENCIES IN THE FRENCH LITERATURE OF TO-DAY

(*Author's Summary.*—The purpose of the following article is to explain and to coordinate the manifold tendencies of the modern French literature by showing the influence of the psychological and philosophical conditions of the time, particularly the anxiety of men and the unrest of the world, on the writings of to-day.)

WHEN one attempts to speak of the tendencies which are felt in the French literature of to-day, one seems almost at a loss to exhaust them all. After having pointed out one trend after another, one has the feeling that some works are not yet completely explained. If one speaks of the modern writers as having a classical bent, one immediately recalls other writers (and sometimes the same ones) who give the impression that they are romantic. Some people speak of a revival of humanism, yet they are signs of mysticism, and religiosity; one might say also that what characterizes modern writings is the predominance of the sensations, of the emotions over the manifestations of the intelligence. At first glance, there seems to be chaos, and one finds it hard to discern not only, the main current but any current at all; the prevailing impression is one of turmoil.

Yet, this confusion is, in itself, a symptom. Perhaps, it might be possible to group under the same heading all the manifold manifestations of interest, and to explain them with the help of a general system.

In France, the generation of our century is profoundly pessimistic. On the surface, it seems that the youth of today is eager for action, care-free, vigorous. Many young men, in fact, prepare themselves for business, enjoy the pleasures of life with much greediness; but nothing seems more depressing than an optimism which has been adopted in order to live. Under the external marks of activity, besides the search for immediate satisfactions, there is a gnawing anxiety.

The contrast between the young men of to-day and their fathers is perhaps greater than it can have been between father and son at any other time before. Those who lived after the war of 1871 reconciled themselves very quickly to the state of things, they were contented with the mean but often repeated pleasures of a mediocre

life, they were at peace with the world; without inner struggles, they adopted the conventional ways of outwardly respecting the religious and moral laws, while they were, at bottom, quietly atheistic and deprived of concern about the fundamental questions of life. The generation of today has been brought up under difficult circumstances. They lived through the war, and their lot has been perhaps as terrible as that of those who made the war. For the men who were born around 1900, the war time meant a continuous anxiety, a suffering sustained for four years, moral and physical privations. Most soldiers during the war admit that there were days when being on the front was not unpleasant. In spite of a certain number of books, one begins to realize that life in the trenches was not always painful, dramatic, and demoralizing. But those who remained behind were deprived of all joys. They were haunted by the idea of death. For them, love came often to be regarded as impious while there was such a sacrifice of lives going on.

The problems of destiny are now most important. Everywhere in literature, one feels an interest in metaphysical questions. I think it was Anatole France who said: "In my time, the young people who wanted to become writers, went back to the class of rhetoric; today they go back to the class of philosophy." I think that most people now have a great disgust for literature when that word means nothing more than a formal exercise or a juggling with words. That an author like Anatole France, who was considered as an idol by the generation born around 1870, seems now so antiquated is very characteristic. In reading "*Le Lys Rouge*," for instance, one cannot help having the impression that that book belongs to a past age. Yet Anatole France was very much praised until his death, outside of a very few people who timidly expressed their criticism. When an author declares that life for him is a spectacle which he looks on and is amused by, as a theatre-goer who seeks diversion, the cynicism of that man is hateful to us. In the same way as Musset insults the grinning mask of Voltaire, one would like to treat France with his mellifluous, cowardly, and false smile. The generation of today is tormented by the desire of the absolute, by the idea of infinity; they cannot trifle with their life and those of others; they are looking for an answer to the questions which are vital for them.

I should like to point out a sentence written by one of our most representative writers: "I hope, I believe that they will make the share of the soul in literature and in the arts greater than it is." Duhamel has thus expressed the contrast between the pre-war authors and the new generation which is preoccupied with philosophical, metaphysical and social anxieties. The writers of today aim at arousing interest in the significance of life. They want the readers to think of the eternal problems which confront man, the origin of the notions of good and evil, the idea of God, the value of civilization, the conflict between the soul and the body. While the writers of the older generation described complacently light adventures of love, mere satisfactions of the senses or worldly affairs, the writers of today seem to us to be interested in the moral significance of what takes place around them. It is with anguish that one comes in contact with life; no longer do the young people want to shut their eyes, in order to be at peace, to enjoy without disturbance, a comfortable and flabby existence.

Thus, the fundamental character of the new generations seems to be the anxiety with which they confront the world. The uneasiness, the restlessness which trouble the young people manifests itself in many ways often opposite to one another, and under different forms.

The religious questions are foremost in the minds of many. It is amazing to see the number of conversions. I need not recall the conversion to Catholicism of people like Jean Cocteau, Henri Ghéon, and many others. Some books like *Sous le soleil de Satan* by Bernanos, or *Job le Prédestiné* by Baumann, many novels of Mauriac show plainly enough the interest in mysticism and religiosity; one should consider also, in that respect, the work of Psichari, grandson of Renan, and the writings of Péguy. Both of these writers seem to herald the new generation, in many ways. One sees another manifestation of philosophical, spiritual, tendencies in the work of André Gidé. Recently, he wrote in a letter: "Man is not interesting, important, worthy of being revered for himself; what inclines mankind to progress . . . is precisely that mankind does not consider itself as an end—nor its comfort, nor its satisfaction, nor its rest—but indeed as a means by which, and through which, something which is higher can be performed and brought about." In the works of André Gidé, there are to be found

characters who strive to surpass themselves, under tension toward a higher state.

In the recent novels of Jules Romains,—(*Lucienne, Le Dieu des Corps, Quand le Navire . . .*), there is a manifestation of mystical anxiety which resorts to spiritism.

In the novels of Kessel, particularly in *Belle de Jour*, and already in *L'Equipage*, is discussed the opposition between the soul and the body.

One sign that metaphysical problems obsess the minds of the writers of today, is the dissatisfaction with the solutions handed down to them by the previous generations and with all the systems proposed for the explanation of the world and of its destinies. Thus, one can understand such enterprises as the "dadaist" and as the "surrealist" movements. The "dadaist" people say: "Dada wants nothing, means nothing, is against Dada." Which shows the disgust with all dogma, with all systems, and shows even the condemnation of the lack of system. The "surrealist" revolution is based on philosophical and scientific considerations.

Sometimes, the anxiety is such that one sees only two extreme solutions: suicide or conversion. The death of people like Jacques Vaché is, in that respect, particularly significant.

There are ways of escape. And here again, this desire to get away, to rejuvenate, to be born again, is a sign of an intense and poignant uneasiness.

Indeed the exotic novels have enjoyed and still enjoy a particularly good fortune. No doubt, the love of travel has, at its source, a general dissatisfaction with life and a wish to forget, as well as mere curiosity. Paul Morand is the most representative writer of that class of novelists, and expresses frankly the search for something new, the disappointment with modern civilization, the interest in negro culture.

Another sign of discontent is the refuge in dreams and fantastical stories. The literature of today is replete with such works; we might cite the novels of men like Giraudoux, Alain Fournier, as well as the adventure novels of Mac Orlan and Chadourne. Indeed, in some of those novels, like *Le Maître du Navire* by Pierre Chadourne, the adventure story is a pretext for discussing the general questions of Good and Evil, God, the Law, primitive civilization, the modern taboos, the idea of sin.

Duhamel again says: "Theological anxiety remains the most apparent occupation of our century." The chief symptom of our generation is its unrest. There are people suffering, wounded, who are struggling among contradictions and do not know where to go nor what to choose. There is an acuteness of criticism which prevents one from accepting the traditional solutions and which makes faith impossible, unless it is adopted as a pragmatic solution.

While in the last quarter of the nineteenth century, the idea of Science was as important as faith in the Middle Ages, or as the notion of the gentleman, of the *Honnête homme* in the XVIIth century, or as the conception of reason in the XVIIIth century; anxiety is the chief characteristic of our times. About 1870, for many, the cult of Science took the place of Catholicism and much hope was based on the work of scientists and on the results of their laboratory experiments.

In the twentieth century, the scientific conceptions have changed tremendously. At no time so much as today, it seems, have the different sciences rested on metaphysical notions. The value of a scientific theory is judged not by its truth (it seems nowadays, that "true theory" means nothing) but by its usefulness in grouping things together, and in helping to discover new properties or new phenomena, thanks to the impulse which theories give to the imagination. Never, I think, so much as today, have the different sciences been based on abstract concepts which one chooses for their convenience. A scientific law is considered as being a law of probability which is verified for great numbers, but which no one believes to be observed in the individual cases.

Thus the theory of knowledge has been completely changed during the last thirty years.

It will be enough, here, to mention the influence of Bergson, of Poincaré, of James to show the differences in the conceptions of the world which separate our century from the late nineteenth in which Spencer was considered as the great master.

With the attacks against the traditional religions on one hand, and the new conceptions of scientific knowledge on the other, no firm basis remains, no hope to get at anything, to have a hold on any positive certitude. What now reigns is doubt, and distrust of intelligence to arrive at any absolute knowledge. But the metaphysical anxiety being very acute, many are not contented with the

recognition of their powerlessness. Hence, many efforts are made to get at things directly, by intuition, by sympathy. At the end of the XIXth century an intellectual, scientific knowledge, which was based on concepts, and arrived at by analytical processes, made way to an effort to reach immediate knowledge.

While the literature of the end of the XIXth century tried to explain, to describe, to analyze, the literature of the XXth century is in revolt, it tries to introduce us into the fields of the unconscious or the subconscious; the literature of today seeks to *suggest* emotions, even ideas. Therefore, the new theories of knowledge require a different style. One cannot use words, since they have too precise an outline, since they already contain the remembrance of past experiences, and are used to transmit between men what is stable, what is common in ever changing reality. It will be necessary to use images, similes; a writer will be obliged to amass many details, to call into play new comparisons, which will startle the reader and awake him from the torpor into which the usual associations of ideas plunged him; one must get an impression of newness, of uniqueness, one must grasp the transient character of everything and the irreproducibility of every state of mind. One must seize movement in progression, creation in the making. In this way can be explained what has been called the inward monologue, which attempts at getting rid of any intermediary agent between the reader and the writer, at putting the reader directly in the position of the writer. One recognizes at once the technique used by Marcel Proust as well as by Valéry Larbaud, for instance. The same general philosophical idea led writers to use sensations with great abundance and particularly sensations which until then had been overlooked or neglected. Romain Roland uses numerous notations in order to suggest impressions and sensations. Mauriac uses tactile sensations, odors, savors, in preference to visual sensations. In order to suggest reality, they use remembrances, recollections; one is struck, for instance, with the part which memory plays in the work of Proust, and even then, it is a special memory, the involuntary one, for the other is too intellectual and distorts reality. For, some one has said, if the mind's eye is accustomed to straighten the broken image of a stick half-plunged into water, in order to go back to the initial sensation, one has to make efforts to prevent the straightening of the bent

stick. Thus one understands how Proust has been able to reveal to us unsuspected treasures: while our mind, always turned toward action, seizes of reality only what is necessary at the particular moment in order to enable us to exert our will or our power, while our mind proceeds with concepts and abstract notions, if we get rid of our intellectual habits, we can capture reality in all its aspects; for instance, we shall not see a piece of iron, as a chemist would see it, that is as a sample of an ideal element the properties of which are strictly determined and accurately known, we shall see a piece of iron in such a way that we shall not lose any of its attributes, nor its form, nor its aspect, nor its significance. The importance given to dreams and to day-dreams shows also the interest in subconscious phenomena.

In order to create an impression, or even to convey an idea, writers will use a kind of complicity between the atmospheric climate and the human climate. Mauriac uses that device repeatedly in his novels, as well as Lenormand in his plays, who uses also spectacles of nature in order to suggest to us a moral impression or a particular conception; the device, which has been called animism, attempts to embody into a human symbol a natural force.

In the work of Duhamel, one notices constantly the passage from a concrete observation to a moral interpretation, a mixture of particular and precise details and of abstract ideas. In his descriptions of war scenes, Duhamel gives an impression of human suffering by a notation of the smells which hover in the room of a hospital.

Duhamel is very representative also in another way. He studied medicine and had a scientific culture. We notice indeed that accurate scientific knowledge is more and more important in literature, since the literature of today is the expression of ideas, of systems of general thinking, of philosophical conceptions. First, there might be pointed out the amount of human experience which is gathered by physicians. Then, it scarcely needs to be said that such theories as those of Dr. Freud have played a very important part in literature. Besides, it would be easy to find passages in which most of the contemporary authors, Jules Romains (who studied medicine also), Marcel Proust, Paul Valéry, use scientific similes. Indeed, for Valéry, not only does he use formal com-

parisons which belong to the realm of chemistry, physics, and mathematics, not only does he express the discoveries of the latest developments of mathematical physics, of thermodynamics and relativity, but the meaning of those sciences he applies to literature and he seems to bridge the gulf which, hitherto, has separated the two fields.

In short, it seems that what characterizes most and best the new generation is the anxiety, the pessimism, the doubt which are felt acutely. The people who were born with the century, suffer as the French romanticists did, from a melancholy which has been called a new *mal du siècle*. The manifestations of that uneasiness are many. Undoubtedly there is an intense interest in metaphysical, philosophical and religious questions. Literature as such is discredited. Novels, plays, poems, attempt at suggesting not only sensations, but ideas and general systems of philosophy. In the great disorder which is the result of doubt, and hyper-criticism, people throw themselves into most opposite, extreme, and diversified positions. If the philosophy of Bergson, of James is much praised and adopted, on the other hand, there are violent reactions. Catholicism finds a renewal of favor. The doctrines of Thomas Aquinas,—revived in France by men like Maritain,—attacks against the Bergsonian conceptions by people like Benda, show the importance which philosophy has regained in the world and which it has conquered in the domain of letters. The lack of faith in traditional religions, the relativity of scientific knowledge has led some to find in magic, in occultism, a position against doubt.

In order to react against distrust, in order to regain belief in something, the new generations are tempted to return to the primitive ages of civilization, to get rid of their clear-sightedness which makes them look at life as a representation perhaps meaningless, as "shadows and reflections of shadows"; they would like to have will-power, but their criticism deprives them of reasons for acting. They want a way toward Reality, towards what is true, so that they might endure life and find joy in it. Thus the importance of jazz can be understood as well as the negro art which is particularly characteristic of our times. The discouragement which has seized our generation has inclined them to seek refuge in

fantastic stories, adventure novels, works of imagination, to escape from life.

What seems to be the fundamental characteristic of French literature of today, may be true also of the literatures of other countries. It is not our business, here, to deal with that topic, but one must bear in mind that the different countries of the world are interdependent as never before, that there is a much greater contact between the different civilizations of the earth and that an increasing uniformity is tending to erase the national and even racial characters.

It must be remembered also that there is a great distance between writers and their readers, a greater distance, perhaps, than ever before; that fact explains why so many people manifest only the external signs and consequences of anxiety, without being conscious of its underlying causes.

MARCEL FRANÇON

Harvard University

MORE ANENT THE PHONETIC LABORATORY METHOD

(*Author's Summary.*—This paper contains an analysis of the phonetic laboratory method of teaching pronunciation on the basis of the author's experience with the system.)

I WAS greatly interested in Miss Schneck's account¹ of her experience with the phonetic laboratory method. In the hope of stirring up discussion of an important matter, I should like to venture a few remarks on the same subject. It so happens that I taught for a year at a western university (which I shall call X), which was one of the pioneers in the use of the phonetic laboratory as an adjunct to the teaching of pronunciation. As all the instructors in modern languages at the University of X were required to use the phonetic laboratory or dictaphone method, I acquired a first-hand knowledge of the workings of the system. The following remarks therefore are based in the main on actual observation.

The technique employed at the University of X was briefly as follows: The instructor would make a dictaphone record of a given passage, taken from one of the text-books used in class. The record would be left in the phonetic laboratory, where it would be played by the student until the correct pronunciation of the passage was perfectly familiar to him. The student would then record his version of the passage and leave the completed disk in a compartment provided for the purpose. The instructor would correct the disk and note the errors on a slip of paper which would be inserted in the disk. The student would play his record again, making careful note of the corrections; then the disk would be "shaved off" and would be ready for the next recording. One of these records would be made each week.—The technique of the laboratory method differs of course in various institutions. The present tendency, I understand, is to have a native Frenchman or Spaniard or German record the model disk. But the procedure remains fundamentally the same.

Certain advantages of the system were pointed out to me when I was first introduced to it at the University of X. Chief among these advantages were the following: 1) In the phonetic laboratory the student must of necessity devote more time to pronunciation

¹ In *Modern Language Journal*, XV, (October 1930) pp. 30-32.

than would otherwise be the case. He must listen to the model record, he must rehearse the passage to be read, and he must himself record. 2) In playing the model disk the student is enabled to concentrate upon difficult passages; he can stop the disk at will and replay any portion of it. 3) His interest in linguistic matters is bound to be stimulated by the use of the dictaphone (or recording phonograph). Of course, if a native makes the model record (which was not the case at the University of X) there is the added advantage that 4) the student is enabled to hear the language as it is really spoken and not as it is doctored up for class consumption.—Let us analyze these advantages.

First of all, it is perfectly true that the student must devote more time to pronunciation than he ordinarily would. Obviously it is at the expense of the instructor who must needs correct the records of his classes, though the difficulty might be obviated by appointing an assistant to relieve the instructor of this additional labor. But granting that the instructor would gladly give some additional time or else granting that an assistant is provided for the purpose, precisely why would the dictaphone be necessary? It certainly would not serve as a time-saver. Obviously if it takes five minutes to record a disk,² it will take five minutes to correct it. Now if two or three hours are to be spent in correcting a certain number of disks, might not the purpose of improving the student's pronunciation be served as effectively by a series of conferences between the instructor (or assistant) and the individual student³? In fact, there would be certain advantages involved. The instructor would be hearing the student's voice instead of a mechanical version of it; errors might be indicated at once, so that they would not be repeated. Furthermore it would be certain that any errors the student might make would be called to his attention, whereas he might be tempted to overlook written corrections of his work, particularly if a definite and rather monotonous routine is adopted.

² The average time at the University of X. Miss Schneck speaks of nine minute records.

³ In this connection I am reminded of a certain French teacher at the University of X. His students would make dictaphone records, bring them to his office, and play them for his benefit, following which he would indicate errors in pronunciation. Of course, *tout chemin mène à Rome*, but—

If I may be permitted to consider advantage 4) next (for a reason which will soon be apparent), it is true that the student should familiarize himself sooner or later (though perhaps not during the first year of his language study) with the foreign tongue as it is pronounced by a native with no idea of catering to the linguistic deficiencies of his listeners. But the point remains that the same type of practice might as well be secured by the use of permanent phonographic records (provided that the requisite natives are not available in the flesh). There already exist various "methods," of course, employing phonographic records based on texts, and if the demand were sufficiently wide-spread, the publishers would undoubtedly be willing to have phonographic records made of a sufficient number of texts to answer all possible needs. The quality of tonal production would be far superior to that of the dictaphone or other recording apparatus utilizing perishable wax records. Which brings us to advantage 2): if the phonograph were used, the student could stop it at will in order to concentrate on difficult passages, as readily as he could in the case of the dictaphone.

As for the student's interest being stirred by the recording process, it is true that the average student is quite thrilled to hear his voice reproduced for the first time. The novelty of it all soon wears off, however. I found among my own students at the University of X much the same reluctance to use the phonetic laboratory that Miss Schneck seems to have noted in her classes. If it be considered necessary to arouse the interest of the student in the foreign language that he is studying, it will hardly be through the medium of the phonetic laboratory. For the specialist of course, this type of laboratory has its fascination as well as its utility in the field of research, but we are considering freshmen, not specialists.

So much for the advantages of the phonetic laboratory method: it would seem either that they are of doubtful validity or else that they might just as well be obtained through some other medium. Some objections to the method might also be noted here. First of all, there is the matter of the quality of tonal production. Recording was rather poor at the University of X a few years ago. Even at present it is obvious that the dictaphone gives at best an imperfect approximation of the human voice. The student is

listening to an imperfect imitation even when the model disk is played for the first time; after being played a few times, its quality is even further impaired.

A more fundamental objection is that unless individual sound-proof booths (or some equally effective device) are provided,⁴ the student must record in the midst of a bedlam that suggests an old-fashioned Chinese school. A typical scene in the phonetic laboratory of the University of X generally included a number of students earnestly rehearsing the passage to be recorded, others doing the actual recording, others interrogating the instructor in charge of the laboratory, others talking shop anent various un-academic matters. Even a small group of students trying to make the same recording at the same time can create an unlovely cacophony, rather devastating to the nerves; and the students who are doing the recording can hardly be expected to do justice to themselves.⁵ Of course, *if* laboratories were large enough, *if* sound-proof booths could be installed by the score, *if* the five hundred freshmen who take elementary courses in modern languages at the average university (to say nothing of more advanced students) could be individually accommodated, this objection would not hold. But it would be far more feasible to provide individual conferences for the student in the manner that I have indicated above.

Another objection may occur to readers who view with apprehension the advent of the Robot in the field of education, as envisaged for example in the Vitaphone Utopia of Mr. William Fox.⁶ The phonetic laboratory method of teaching pronunciation employs a mechanical substitute in a more or less mechanized system, savoring of the correspondence school; and that too in institutions which are supposed to make methods of that sort quite unneces-

⁴ As Miss Schneck has noted, earphones do not keep out extraneous sounds.

⁵ Theoretically this objection might be met by having the students record in unison, using a variation of the "college yell" method of a certain rather well-known linguistic system. If individual differences of phrasing, timing, and enunciation could be obliterated, much might be said for the "college yell" method of recording. Only, woe betide the student seized with a fit of coughing in the midst of a recording of this type!

⁶ Mr. Fox, it will be remembered, would replace the teacher by the Vitaphone. He conjures up vast armies of students, attentively learning "the same subject from the same man at the same time" (*New York Herald-Tribune*, Oct. 14, 1929).

sary. The use of the dictaphone in schools provided with capable instructors rather suggests the use of photographs in an art school where models are readily available. The photograph and the dictaphone are perfectly legitimate substitutes when academic residence is impossible but of rather doubtful value when the student has immediate recourse to first-hand materials.

The foregoing remarks have been offered in the hope that they may lead to constructive criticism of the system considered. After all, mere unquestioning acceptance of "advances" in our knowledge sometimes leads to blind alleys; frank criticism is a boon even to the system that is being criticized.

LAWRENCE M. LEVIN

Columbia University

IN LIEU OF MONTHLY TESTS

(*Author's Summary.*—An outline of short daily tests which have proved helpful to both teacher and student in checking on progress. They are offered as a substitute for the long monthly test as being time savers and most satisfactory.)

IT IS often difficult in language teaching to make the lessons and assignments come out just right in order to get in the monthly test. Also, we often find ourselves so engrossed in teaching that we hesitate about taking off a whole day from the class activities for writing only. As I have found these helps satisfactory in my work I pass them on to others with the hope that they may find them desirable.

The idea is to take about ten or fifteen minutes every few days from the class period and run in a little test on some phase of the work studied. On the basis of two or three of these little tests a week the monthly grade may be compiled. Sometimes I announce the test beforehand, but more often do not. I feel that from these a fair estimate of the student's ability may be determined.

The following ten suggestions are the ones that I find most useful in covering the general knowledge of the student. They may, of course, be added to by tests of a more specific nature.

1. Vocabulary test. Of these I generally give warning and limit the lessons from which words will be selected. Fifty words is a good number and grading on the scale of 100, taking 2 off for each mistake, makes the paper easily graded. The English words are pronounced and the students write the foreign word.

2. Verb test. Much drill is needed on verbs of all kinds. The common, irregular, and difficult ones cannot be written too often. I have the whole tense written out and check the forms that are wrong. Sometimes I count a whole tense wrong that has an accent missing on one form or something else of a similar nature characteristic of a given language.

3. Verb synopses. These are a very good check on the student's knowledge after several of the tenses have been studied. Here again it is easy to give five verbs, in different persons, and ask for ten forms of each. They are easily graded then on the same basis as the vocabulary test.

4. Scrambled sentences. These have the value of making the

student recognize personal endings on verbs and agreement of adjective and noun. The sentences are placed on the board as much jumbled up as possible and the youngsters seem to enjoy piecing them together and trying to get a complete thought from them.

5. Sentences formed from a word. For this I put on the board ten words, some adjectives, some nouns, and some verb forms. I then ask the students to write original sentences, one sentence for each word. They are to underline the word illustrated. This tests the student's ability in agreement of subject and verb, noun and adjective, and also his use of the language as a tool to express his thought.

6. Dictation. This is a phase of language teaching that we are apt to neglect. We forget how helpful it is to the beginner, however, in training his ear and starting up a series of reflections. Generally speaking, it is best to give dictation from work with which the student is familiar; but once in a while it is a good idea to give it from a selection of which he has no knowledge, although the material should always fall within the range of his knowledge of vocabulary and grammar. I read the material over slowly, but always in breath-groups, and ask the students to listen carefully the first time. The second time I again read breath-groups, pronouncing slowly and distinctly, and the students write. I do *not* repeat. The third time I read a bit faster, asking the student to fill in blanks or make corrections of mistakes he may have made. Frequently an exercise of this kind can be corrected by the students themselves, having them exchange papers and underline mistakes if material is taken from the text. Have them write at the top of the paper the number of mistakes. The papers can easily be grouped, then, according to number, and graded quickly.

7. Substitution. Sentences may be put on the board in the foreign language with occasional phrases or words in English. The student then inserts the correct form in the language for the English. This works nicely in the study of pronouns.

8. Pluralizing. This, on first thought, may seem to be too simple. However, with irregular endings it does nicely. Give the student the singular of the entire sentence and have him change as much of it to the plural as the meaning will permit. The reverse of this forms another good exercise. Have the plural sentence made singular.

9. Questions. This is another exercise in ear training of which the student cannot get too much. Ask the question in the foreign language and have the student write the answer to it, also in the foreign language. This may be worked as an exercise in dictation if the teacher so desires. The student may write down the question as it is given and then write the answer.

10. Reproduction. By having the student reproduce in the foreign language a given passage we get the most complete test of his ability. An exercise of this kind can be given at the beginning of the hour, unannounced, and is a good check on the outside work that the student is doing. At other times a short story or a bit of interesting news may be read through, perhaps twice if necessary, and then be given in the student's own words. Such an exercise tests the ability of the student to hear correctly and to express a thought correctly in a foreign language.

As stated above, these are general suggestions and may be varied according to the class and teacher. They may be applied to any language and to any subject matter studied in the language. They may be started early and continued to advantage until quite late in the student's study.

When grading is done on the scale of 100, words, sentences, and verbs can be given by tens, twenties, twenty-fives, fifties, etc., making the grade given easily calculated and accurate. For the exercises of the other type, number of mistakes and nature of mistakes should form the basis of grading. Personally, I do not check papers done by the student at home. I do, however, mark conscientiously all papers done in class and hand them back to the student. In most cases this is appreciated and will give the student an idea of the work he is doing, which, I think, is only fair to him. At the end of the month, then, or the term, he has no complaint to make about his grade. During the term he can see his weak points and will know where to put his time in study.

Short tests of this nature, then, have these advantages: they do not interrupt the routine of classroom work; they stress more points than can a one-period-a-month test; they show the pupil his weak points in time for him to correct himself; and last, but not least, they are decidedly a labor-saving device for the teacher.

VIRGINIA FAIRFIELD

Illinois Wesleyan University

NOTE ON THE MOODS AND TENSES OF THE FRENCH VERB

(*Author's Summary.*—On the importance of the early study of the past tense and of the early use of the subjunctive.)

SEVERAL teachers of French in the high schools, colleges, and universities of the country have felt the need of a reorganization in the field of grammar. The material offered to the students follows generally the plan and order of old grammar books, in so far as it offers first the study of the article, the noun, the adjective, and so forth. When it comes to the verb, the common usage is to give first the present tense of the indicative of verbs, as "to be", "to have", and "to like".

These teachers have come, after an extensive survey of the matter and a still more extensive experience in teaching, to the conclusion that such a plan does not express a natural order, but rather an artificial, intellectual order.

Some educators have gone very far in their obedience to the system usually accepted; in some of the high schools the French students ignore the existence of such a thing as the Subjunctive for the greater part of their first year of French. This is an example of the rigidity of the classification, which is followed by the country at large. It appears today that such a classification is the result of tradition and a long inheritance of teaching methods, rather than the product of a logical, progressive study of the language. The division of the study of the verb in the present, past, and future tenses seems to obey a philosophical concept rather than a natural process. Indeed, is it not because we live in the present that we put such stress on this tense, one of the least used forms of the whole verb?

Man refers to time as to a changing element, in comparison with which he himself is always in the present. Thus does he acquire the idea that the present is of the utmost importance to him. But the actions of man do not follow this presumptuous attitude of his mind. "By always getting ready to live," says Pascal, "it is natural that we never live". All our hope is in the future and we expect to profit by the past in the building of our future

happiness. We very seldom realize the present, especially in the turmoil of our modern civilization.

This fact is clearly proved by the expression of our thoughts, both oral and written; our books and our conversation show plainly that we use the Present with great parcimony. In French the thing is still more apparent than in English, because of the fact that the French do not project their notion and feeling of the present as far as the English. "I shall tell him this when he comes" cannot be expressed correctly in French with the use of a Future and a Present tense, but it must be set forth in two Future tenses.

It would prove interesting to examine in twenty or so entirely different kinds of texts the average use of the Past, Present, and Future tenses. We may very well assume through our daily experience that the past tenses would probably be around sixty per cent of the total verbal forms used. Maybe more than that!

Conversation nowadays, for instance, is very seldom philosophical in its contents and purpose. Consequently, it is essentially narrative. We meet our friends, we inquire about their health and doings, and answer questions of the same nature. In doing so, we usually have to talk about facts in the past, and sometimes in the future. Rarely do we talk of the present for any considerable length of time.

In books of fiction or newspapers, the two things most widely read, we deal with approximately the same matter. "News" is a thing of the morrow, or strange to say, of yesterday. And it is very seldom that we find a book which treats of a subject mainly in the present, outside of scientific or philosophical articles.

The past seems to have a decided advantage over both the present and the future. Now that we have made a constataion of practical interest, if we turn to the grammar books, what do we see there? The Present is studied with great emphasis, practiced and riveted into the minds of the students, and then only comes the question of the Past tense.

One might object with the fact that the Present, third person singular is usually the simplest, and consequently the easiest form of the verb. To this we would answer that the Infinitive is the main thing in the verb, and that, both by its meaning and steadiness, it is the first thing to learn; it gives the concept of an action or of a situation—the easiest thing to grasp—and at any rate, it is

easier than the changing moods or moments of the action or situation. Then we would say that the Future tense would be the next easiest form to learn, on account of its mechanical construction.

However, it seems that the first study of the verb should be the study of its past tenses, because of their very large use. It is true that the student at first would not be able to say: *Le livre est sur la table*, but this statement also has taken on an exaggerated importance in the minds of the teachers.

As to the old question of the Past Definite and the Past Indefinite, many educators would welcome an explanation of these tenses, more expressive than the mere affirmation of their use: the former for use in writing, the second, for conversation. Such a statement is untrue, and from the very start, it gives the student a wrong conception of these differences. Why not say, for instance, that owing to the general vagueness of our everyday conversation, our asking, giving, and rejecting information and questions is mainly undefined, *indefinite*? Watch a Frenchman, who is giving you an account of something that has happened to him, of something that he has heard of. So long as he does not become very interested in the thing, he will use very naturally the Past Indefinite. As soon as he becomes interested, as soon as he puts himself on the little stage on which his story is going to be dramatized, as soon as he sees vividly the thing he is telling, the main thread of his story will be woven into a succession of Past Definites, while the less important actors and accessories will share the other tenses of the past.

This all-important part played by the past tenses of the verb in the general use of languages has been noticed by two professors of Spanish at the University of Washington,—Doctors Garcia-Prada and Wilson, who are composing a Spanish grammar in which their findings will be expressed through a new arrangement of the tenses of the verb. The same work has been done for some French grammars. I am personally convinced that the day that this practical situation is acknowledged in the French grammars of this country, great progress will have been made.

The question of the Subjunctive is more difficult, because we deal with feelings more than with actualities.

We witness today a rather general movement for the teaching of the Subjunctive more as a mood of expression of feeling than

as a mood limited by narrow rules, exceptions, usages, and the rest. That change is destined to do a great deal of good, if the students who receive the new idea today, are willing to give it to their own pupils later on. Consequently, we shall not insist on that attitude, since it appears to grow, and becomes general. It is advisable, therefore, to teach the Subjunctive along with the Indicative in the elementary classes.

The main thing to be said in favor of learning this mood early is that it is not natural to separate them, when they are so jointly associated in French. French children do not learn to talk first and exclusively in the Indicative mood; they learn both the Subjunctive *and* Indicative as a natural thing. They mark the difference between them, just as they mark the limit between the use of the Imperfect and the Past Definite or Indefinite.

Thus it becomes natural for them to use both moods instead of specializing in only one way of expressing themselves to the exclusion of all others. In listening to the majority of American students as they struggle along in French, one notices immediately the hesitation which precedes the use of the Subjunctive. The cause of this hesitation is due to the unnatural teaching of the Subjunctive. For a long time the student is drilled in the use of the Indicative, and when he comes to the Subjunctive and studies it separately again, there is little wonder that the result creates confusion in his mind. Moreover, the remnants of the old system of rules, fences, forbiddances that were supposed to teach the use of the Subjunctive, only adds to the perplexity of the student.

Consequently, it seems that we should aim toward an earlier teaching of the Subjunctive, this mood being inseparably connected with the operation of the French mind. The positive attitude adopted today in English speaking countries by the progressive disappearance of the Subjunctive cannot be corrected for the student of French by the mere use, for instance, of the Conditional.

The French learn not to be as affirmative as the average American. We admire the shades of differences between the tenses and the suppleness of their language. It gives an entirely wrong impression of the race, when one of their best and greatest ways of expression is purposely omitted.

*University of Washington,
Seattle, Wash.*

JEAN CHARLES CHESSEX

Correspondence

CAPITALIZING MODERN LANGUAGE TRAINING

To the Editor of *The Modern Language Journal*:

Proof that the correspondence appearing in these pages on the subject of finding employment for students trained in the languages has not been forgotten is shown by the action of the executive committee of the Federation in appointing the undersigned as a special investigator to prepare a report on this important problem. It has already been pointed out that many vocational counselors do not appreciate the value of a knowledge of languages or do not know in what fields this special training may be used to the greatest advantage. As a matter of fact, not only do American employers often overlook the value of an applicant's knowledge of languages, but even those who make their living by their languages do not often mention the fact. Thus, the list of occupations of the members of the Business and Professional Women's Clubs does not include a single "interpreter," "translator," or "foreign correspondent," although it includes a cattle-brand artist, a "receptionist," and several mail censors. Such being the situation, the collection of reliable information on this subject is particularly difficult.

In the belief that the whole membership of the Federation is interested in this problem, your special investigator asks all the regional language teachers associations to discuss this topic at some meeting during the year, and that he be sent a report of their findings. He also warmly invites correspondence from individual members who may be able to give him further information, especially concerning the records made in after life by their former students. Full credit will be cheerfully given for all contributions of this kind.

The following list of occupations in which a knowledge of foreign languages would seem to be specially useful is certainly incomplete but may be found suggestive. Your investigator will be very glad to be given the names and addresses of any persons who are specially qualified to investigate the special opportunities open to linguists in any of these fields.

Advertising (foreign agencies), archeology, army service, art dealer, authorship (criticism, history, translation, travels), clerking, communications (cable, telephone, wireless), customs service, detective work, dramatic art, dressmaking and millinery business, education, engineering, foreign service (government), foreign trade (banking, export and import trade), geology and mining, guide or

courier, hotel management service, interpreting (in banks, clinics, hospitals, hotels, immigration service, law offices, stores; court and police interpreter, tourist interpreter), international law, international relations work, journalism (foreign correspondent, foreign journalist), legal career, librarianship, merchant marine, missionary work, museum work, naval service, printing and publishing, public relations, public service (police, civil service translator), salesmanship, secretarial work, settlement work, shipping business, social secretary, tourist business and waiter.

WILLIAM LEONARD SCHWARTZ

Stanford University
P.O. Box 572

To the Editor of *The Modern Language Journal*:

Following are a few suggestions which perhaps may be of help to a children's French teacher, when she is teaching, in a junior high school, in a private school, or even in a private class, a group of children under fifteen.

We are most unconstrained in play; then we are truly ourselves, then we throw off the shell of all the reserve and display our real nature; then, too, we have less inhibitions and, therefore learn easier in the spirit of the game. It is said children learn more language playing, in and outside of school and home, than they assimilate while studying. This applies both to our mother tongue and to foreign ones. It must be remarked also that games afford a most pleasant means of oral drill, not at all tedious like sheer repetition and a habit of French usage is thus formed. "Habit," says Ossip-Lourié,¹ "plays an important part in life. . . . Those who learn a foreign language by using it, speak it better than those who study it in books. Often, after a long absence from their native land, people do not even understand their own mother tongue."

Playing, in this light, is nothing else but a dramatized exercise and it may be infinitely varied to suit individual tastes; new games may be created and old games changed to fit the occasion.

There are a few French games available from American publishers, such as for instance those by ARKA Games (465 Post Street, San Francisco, California): "Si nous dinions" (by Knowles-Favard; New School of Conversational French, Fine Arts Building, Chicago) is popular especially with girls in Home Economics Schools, and quite practical; there is also a more advanced game, "Jeu de Proverbes" (Modern Language Press, Mack Block, Milwaukee, Wis.). A fine French game for advanced classes is "Les Paraboles, Jeu de Familles de 72 cartes," (Librairie "Je sers," 197

¹ Ossip-Lourié, "Le langage et la verbomanie. Essai de psychologie morbide." Paris: F. Alcan, 1912.

Avenue Victor-Hugo, Clamart, Seine). Librairie Bossard has a few card games on the order of the American game of authors.

For my private class (children in the ages between ten and fourteen years) I have made up some games, either with ink drawings or pasted magazine clippings of pictures such as are widely used by grade teachers for posters; in this manner, with a few minutes of spare time, a pair of shears, some India ink, a pack of file cards, a jar of paste, some cardboard and magazines excavated in the attic, one may make inexpensively, perhaps with freehand retouching here and there, any number of engaging games; your class will gladly lend you a helping hand with the work, too.

In my class we began using games almost at the first lesson. First, I made up a game of cards in which were the following series: 1. la famille; 2. la maison; 3. les animaux; 4. les couleurs; 5. les objets; 6. les numéros; 7. les fleurs; 8. les légumes; 9. les différentes parties du corps, etc. Each series originally had eight cards, but new ones were gradually added; each series contained a card enumerating all the items of the series, in French and English. The game is conducted entirely in French, the English names of objects are supplied to aid the memory before reading is possible in French.

Then we used the common lotto which proved of immense help in fixing in mind the French numerals and familiarizing them to the extent of perfect assimilation.

After this I made up an object lotto to which I am adding extra cards as the occasion demands. I am planning to make an "action lotto," in which pictures in each square will represent various actions, to be used in connection with verb study.

The object lotto is a game which "goes big" with the average child. The principle of the game is the same as in the number lotto. Side rules may be introduced. I require each child to say a French sentence using the name of the object she wants, when calling for it; repeating the same sentence is not allowed and by calling for the wrong object the player forfeits one square.

I made up a grocery bill and a basket of groceries; these are cut from magazines, mounted and marked, in French, on the wrong side with typewritten strips; these afford exercises with a practical vocabulary and simple adding and hold the interest of children (especially little girls).

We use a portable blackboard for whatever exercises in adding, etc., we may have to do.

I made, on the same principle, a cardboard clock with movable arrows on which we practice telling time in French.

Then, often, we "just pretend": we play at visiting, travelling, going shopping, and so forth, and we go through all the motions verbally and in French.

I often use pictures for illustration of the things I have to say.

Children, too, bring pictures from magazines (or they may draw some, if they want) and each one explains in French whatever the picture is supposed to represent. This gives them the opportunity to put their knowledge to the test of practical value; normal children do a lot of experimenting with what they learn; it is their natural instinct to try everything for themselves in order to see "how it works." When games are used the method provides a natural outlet to this effect.

We have copies of blind outline looseleaf maps of France (Goode's series No. 17, The University of Chicago Press) on which cities, rivers, etc., are marked in ink or pencil as we make reference to them in class.

The *Tableaux muraux* I find of help, but continual use of them becomes in the long run wearisome to the pupil, forcing her to more or less inactivity; they are good when the object is to create a large passive vocabulary. Those by Rutý (a collection of twelve, from 9 to 18 fr. apiece, depending on the mounting, are both reasonable and practical. They are obtainable from the Librairie Armand Colin, 103 Boulevard Saint-Michel, Paris.)

I also use the phonograph, very much in the manner described in my former articles²; however, with the younger children, I am careful to supply the text for each selection I use. Of these I ask the class to memorize short appropriate pieces.)

Finally, I read to my class. At first I give them oral stories, anecdotes, jokes, etc., which I modify to the comprehension of my students; then I begin reading. This is done with numerous *cou-pures* which are often unavoidable in the chance reading material at disposal of the average teacher. Most "first" readers are a bit too advanced for children, in the point of linguistic difficulty. I have to change the tense, the mood, supply synonyms, and simplify the various figures of speech, etc. I have to paraphrase, I have to emphasize through contrast; I do, in fact, many things the editor of the text never dreamed and perhaps would not approve of, but which enable me actually to read this text to my beginners' class so that it is understood by them. One of such victims of my fervor is the *First Book* edited by Méras (American Book Company), being a version of Hector Malot's *Sans Famille*. In the introductory word, the editor says, "this book is an elementary book intended to cover all the work of the first half-year. It is a grammar and a reader combined," which is a good text for that end, but I am not using it as such. I have not a half-year to spend on it; for the book

² Tatiana W. Boldyreff, "Phonograph Versus Phonetics." *The French Review*, Vol. II, No. 3, January, 1929.

Idem, "Training Linguistic Thought," *Hispania*, Vol. XII, No. 6, December, 1929.

does not contain enough drill and many other things I expect to teach in the first half-year, for which I have to look in other material. With the younger student you cannot read a text of this sort according to the editor's plan. Children want their story without interruptions and certainly without any grammatical digressions; therefore all the technicalities have to be minimized and the story boiled down to the barest facts and the simplest of vocabularies without too many new things to remember in the short time in which the reading is being done. My class reads the unabridged story in the English translation which helps them to understand the French and then they do not mind the gaps that are likely to appear in the French version.

It sounds like an extravagant paradox, but all the same I want to assert my opinion that there should be a new reader for each individual class, just as there are selected reading lists in English for boys and girls of various ages. Textbooks are like ready-to-wear clothes, they often require alterations. Selection alone is not always solving the problem, changes often have to be made.

"What shall we read?" is a question which assails the average French teacher today more than ever before. Of course, some go even farther. "To read or not to read?", that's the question with the more sophisticated teacher. But the average teacher confides in the readers she finds in the market. There is not very much reading material available for the younger child in French texts published in this country. One may translate at sight simple English (and other) stories when no suitable material is found in French. This is practical, of course, only when the teacher does all the reading.

"There's nothing new under the moon," and yet there is nothing as contagious psychologically as novelty; a few clever changes modify the old things and captivate our attention as being "new." This is especially true of mode, but it is also true of all other little things that make life. This droll principle of novelty is to be taken into consideration with children for they are particularly eager for the "new" things.

TATIANA W. BOLDYREFF

Battle Creek, Michigan

To the Editor of *The Modern Language Journal*:

Some time ago an article appeared in the *Modern Language Journal* making suggestions for innovations in teaching and giving some very helpful material. It interested me greatly and out of it grew my own "*Two-Hour Course in Composition and Conversation*." This course happened to be offered in the third year of college Spanish, but could be modified and suited to other years and even, perhaps, to high school courses. Of course it is not limited to

Spanish, either. The class met twice a week and each recitation was a novelty to the students. We did something different every time. It was the most interested, interesting, wide-awake group I believe I have ever had. There were no lagging moments. We thoroughly enjoyed every minute of the time. And we learned considerable, too!

I list below the things that we did: 1. Tell a joke. 2. Describe an object. 3. Memorize and give a short poem. 4. Tell the biography of a Spanish author. 5. Tell how to play some game in Spanish. 6. Write a letter to a friend. 7. Write a business letter. 8. Explain some process. 9. Tell a story. 10. Describe a person. 11. Give one side of an informal argument. 12. Tell your three preferences. 13. What I would do if I had a million dollars. 14. The best book I ever read and why. 15. Translate the chorus of some song. 16. Translate an English poem into Spanish. 17. Write a short Spanish poem. 18. Write an essay. 19. Make a cross word puzzle. 20. Menu for three meals for a day. 21. Plan a party. 22. Describe a place. 23. Tell about some picture, your favorite. 24. Translate some advertisement into Spanish. 25. Make a poster for some book or entertainment. 26. Life of some Spanish artist. 27. Write an editorial. 28. Tell of some city in Spain. 29. Tell of some peculiarly Spanish custom. 30. Tell some episode from Spain's history. 31. Give in Spanish your autobiography. 32. Collaborate on a short play. Present it. 33. Give a character sketch. 34. Formal debate. 35. Oral examination. 36. Written examination.

We kept in a notebook all the writing that we did for the course. It is interesting to see the progress of the students. If time permits a booklet or newspaper can be made up from the best material presented. Any creative work in which the student may express himself is most appreciated by him and serves as a spur to his learning, too. Let us give him a chance and ourselves a vacation.

But some especially conscientious person will ask, "Where does the grammar come in?" It comes—and plenty of it. Students make corrections in the oral work, and drill can easily be put in when and where necessary. The written work is all corrected by the teacher and given back to the student so that he may see his mistakes and profit by them. So, as well as being a pleasant course for all concerned, it is a profitable one, also. And that is something to be sought in teaching.

VIRGINIA FAIRFIELD

Illinois Wesleyan University

Notes, News and Clippings*

IF WE COULDN'T CHANGE OUR MINDS, we should no doubt grow stale. This makes it interesting to delve back into a pamphlet published by the Department of the Interior under date of August, 1920, entitled "Americans Should Study Foreign Languages." It contains the resolutions adopted by the Modern Language Association of America at Columbus in March, 1920, number three of which urged that modern language instruction should be continued at least three years. This, to your Editor's way of thinking, is still the direction in which we should be headed rather than along the road of contentment with the two-year course via the "reading method."

At the same time (printed in the same pamphlet) we find a committee composed of E. W. Bagster Collins, A. Coleman, W. A. Cooper, Miss A. Dunster, Mrs. C. C. Hughes, E. S. Ingraham, K. McKenzie, B. Q. Morgan, W. R. Price, C. M. Purin, B. F. Schappelle, W. B. Snow, Miss M. Whitney, C. H. Handschin, *Chairman*, putting the National Federation of Modern Language Teachers on record as believing that:

1. More stress should be laid on the practical value of modern languages than before the war, and curricula should be arranged with this consideration in view, whether the pupil is to pursue the study for one year or six.

2. Practical value includes the discipline which comes from forming good habits of study, as well as preparation for the activities of life, and all of the direct and indirect benefits of education.

3. It is now generally admitted that a knowledge of the life and thought of foreign nations is more desirable than ever.

4. Speaking ability is more necessary than before the war; therefore the modern-language course in the secondary schools must be lengthened and be made more effective.

5. Moreover such thorough courses in the secondary schools are requisite to provide competent modern-language teachers.

8. Teachers who can not be certified to do the oral work should be allowed to teach reading courses only.

9. In regular courses the procedure should be analogous to the reform method, combining the advantages of the direct and indirect methods.

14. Less modern language is now being studied than before the

* The Editor welcomes contributions.

war. To remedy this situation we urge (a) that the quality of modern-language teaching should be improved; (b) that all modern-language teachers should feel their cause to be a common one and should recognize that a division into separate language camps is particularly deplorable.

We should like to direct the Reader's attention particularly to sections 3, 4, 5 and 14, a, b.

C. H. H.

THE HAMBURG-AMERIKA POST for November-December, 1930, offers a number of interesting articles as a glance at the table of contents shows: Ringler, "German Christmas and Krippenkunst"; Heberle, "Brief an einen deutschen Freund in Amerika"; Oberascher, "Arbeitslosigkeit in den Vereinigten Staaten"; Miszellen: "Taking Leave of the Dawes Plan," "Andrew D. White über Carl Schurz," "Will Roger tröstet seine Landsleute mit der Welt," "Der amerikanische Vorsitzende beim Johnson-Festessen," "Deutsch im amerikanischen Unterricht," "The Consumption of Alcohol in Germany," "Der Nobelpreisträger Sinclair Lewis über den Pulitzer Preis"; Einige neue Amerika-Bücher; Drei Bücher vom amerikanischen Negerleben; Frontier-Romantik; German Books; Illustrated Calendars for 1931; Gesellschaft der Freunde der Vereinigten Staaten.

The article on German Christmas and Krippenkunst is of particular interest as it traces the evolution and rise of the *Krippe* and the art of making this *sine qua non* of the German Christmas celebration. The article is excellently illustrated.

To see yourself as others see you, will be your privilege if you read the second article. It is the letter of a German, who has passed some years in America, to a friend who is just getting acclimated in the U. S. A. If you believe Americans are perfect, don't read it!

Under "Deutsch im amerikanischen Unterricht" we have a report on an article showing, on the basis of figures published by the Board of Education of New York City, that German is growing faster than French. Other figures show that German has outstripped French in the high schools of Wisconsin, but that German is making very slow progress in the southern states.

The January issue of THE GERMAN QUARTERLY is at hand with a *Table of Contents* that reads as follows: Fleissner, "Volkskunde im Deutschen Unterricht"; Snedden, "Modern Language Offerings in High Schools: Some Probable Future Trends in Purposes, Scope, and Adaptations"; Sauerlander, "Wilhelm Raabe's Interest in America"; Kaufmann, "On Review Exercises"; Kaltenborn, "Young Germany"; Reviews; Correspondence; Notes and News.

It is always interesting to see what an "educator" or "educa-

tional expert" thinks of our efforts, even though we do not agree with him. Such a critic often reminds one of the dramatic critic or the music critic of our daily newspaper. He may know considerable about the subject or he may know little or nothing about it, but he does know how to criticize. How easy it is to find flaws in the work of others, when one couldn't begin to do as well oneself. Probably the same thing would be true of me if I attempted to express my opinion of our college professors of education who, never having taught the subject in a high school class room, still blithely tell the high school teacher how she ought to organize the course and how she should conduct her class. One always wishes that he might know just what basis in experience and knowledge of actual conditions the critic has.

Dr. Snedden's article is divided into five sections: "Some Problems," "Some of the Writer's Preconceptions," "Some Basic Conditions," "Some Hypothetical Findings," "The 'Equal Rights' Difficulty."

The first problem outlined is the query as to whether America is getting any considerable return for the yearly outlay of \$15,000,000-25,000,000. A very valid query but one that might be directed at any subject in the curriculum, not excepting the courses in "Education."

The second problem, viz., that a large proportion of our youth find the study of languages difficult and uninspiring and the query as to whether the game is worth the candle, is again one that meets the inquirer wherever he turns. Some pupils find physical culture "difficult and uninspiring," others music, others art, others auto mechanics. Until all children are cast into one pattern we cannot change the situation. It is a problem, but not one peculiar to our field.

"Have the 'functionings' of modern languages ever been really tested?" is the third query. Surely Dr. Snedden knows that some people do use their knowledge of foreign languages in their trade or profession. I have been told that many college professors like to keep abreast of what is going on abroad as it finds expression in foreign journals and periodicals. Isn't it rather a question here of the *functioning of education*? Shall we inquire how many college graduates read English at the same time that we inquire into the functioning of modern language instruction? In other words, does our system (high school or college) educate, does it arouse intellectual curiosity?

In problem four we find Dr. Snedden interested in why Japanese, Russian, and Italian should not be given their due share of the large sums spent. Let's define our terms. What is their "due share"? How do we know they aren't getting it? On what do we make the computation? Russia to be sure has a great many new

ideas to offer us, but they don't seem to appeal to the rank and file of Americans. What share is due Russia? Dr. Snedden says "Almost no Americans can even read Japanese." I wonder if this really constitutes an acute problem?

Under "preconceptions" Dr. Snedden says (number 3) that "a large part of our secondary school offerings are still, in purpose, in content, and in methods of presentation . . . increasingly unadapted to the educational needs of the multiplying numbers . . . now thronging our high schools." He would not thereby imply, I hope, that they be abandoned. We still have some pupils in the high schools who are college preparatory material. Why should Dr. Snedden not note the real opportunities that exist in our better schools for hand-minded pupils and for others who do not wish to enter college? With the advent of the junior high school and the junior-senior high school the curriculum has been adapted very materially to the needs and desires of the individual. At all events we must not close the door of college preparation to anyone before we are sure that he cannot profit by the opportunity.

If, as Dr. Snedden thinks (number 6), we Americans are still satisfied with superficialities in modern languages, it is time something were done about it. We should all be working for a longer course in modern languages for those who ought to take languages. Five or six years of a language, as is the case in the European schools, that would be something worth while. If our pupils now have two (or three) years in high school and another two or three in college, the result is not the same as in Europe, largely because of the wide divergence in aim and method in the high school and the college.

I am not sure what Dr. Snedden means (number 8) when he says "our standards of achievement are farcically low." If he means low in comparison with the time spent and the intelligence of the pupil taught, I would venture to suggest that he is mistaken. Nor do I believe that our pupils begin the study too late to achieve any adequate mastery. The rate of achievement of mastery depends largely upon the time spent in practice, and that in turn depends entirely upon the will to progress on the part of the pupil. Nor does it seem to me that the "meagre results" in language work "lie in our lack of validated objectives." Given good pupil material and capable, enthusiastic teachers, the results are forthcoming, as in other branches of instruction. We have valid objectives but *too little time*.

Turning with Dr. Snedden to "basic conditions," we fail to see evidence round about us that language instruction fails to "function toward making more competent and better men and women for their own sakes and for the societies in which they live." We

have always felt that with a good teacher cultural values abounded in modern languages.

There is one basic condition that is usually not taken into consideration, i.e., the fact that a language is a cumulative subject and that the aim and method of the college differ widely from that of the high school, and the methods and aims differ so from college to college that it is impossible for us to fit our pupils for all colleges. "Teach them by the reading method" is the panacea advocated now, and with some justice, provided that it is not taken to mean "teach nothing but reading, abandon aural-oral work." This seems to be the danger, although Professor Coleman recommended nothing of the sort in his report.

We agree heartily with Dr. Snedden when he advocates differentiation of courses to accommodate pupils of different talents, powers, and aims. The modern junior-senior (6 year) school is doing exactly that.

It would be interesting to know where Dr. Snedden would find "disinterested persons" to pass judgment upon educational values. Anyone who knows anything about modern languages for instance, anyone who has studied them or studied their effects upon others, has some personal reaction toward them. Practically everyone of us has either studied languages or has had the experience vicariously in seeing some one of our family proceed through school. By these personal touches we lose, whether we will or not, our "disinterested" attitude and form a bias, for or against, according as our experiences have been pleasant and helpful or otherwise.

If specialists are "among the most unreliable guides for the rest of us in determining the functions, scope, and adaptations of their favored subjects," how can the professors of education venture to continue to advise us with regard to education? Personally, I believe that the specialist should be listened to with respect and that the facts which he can adduce should be weighed impartially with other evidence. Certainly no one who doesn't know the details of language instruction should feel competent to pass judgment upon its results. There is, however, too much of that going on at present.

When Dr. Snedden seems to say (IV, 2) that only five to ten per cent of our pupils shall receive "essentially cultural and civic" values, we feel we must misunderstand. Surely even a little culture is good for the rest of us. How can we ever raise the cultural level of our citizenry, if we do not give some attention to cultural and civic values for all?

That our pupils should study languages long enough to achieve a degree of mastery, no language teacher would gainsay. We should like to have a real chance to show what we can do.

In connection with Dr. Snedden's suggestion that we should teach other languages than French, German, and Spanish, we

would call attention to a letter from Miss Ida Davis Hall printed under *Correspondence* in the February issue, where reference is made to the teaching of other languages. I might add that Italian is being taught in a number of the high schools of New York State. In one of our Rochester schools for instance this term's program calls for twelve classes of French, eleven classes of German, two of Spanish (gradually dying out) and seven of Italian.*

C. H. H.

THE INTERPRETER of November-December, 1930, is at hand with the following articles: "Communists and Deportation," "Man is Man," "Shall Immigration be Suspended," "An Immigrant's Debt to Charles Dickens," "Augustine Herrmann of Bohemia Manor," "Our Legislative Program." This little pamphlet is always interesting and inspiring.

In the midst of an article in *LES LANGUES MODERNES* for May, 1930, on "Les langues vivantes et leur agrégation," we are especially interested in a passage discussing a recent quarrel about the nature of the modern language examination for the *baccalauréat*: "Des enfants d'intelligence moyenne pouvaient-ils, après *six années* (*italics ours*) d'étude intensive, comportant de bons horaires, espérer de rédiger à peu près correctement, en langue étrangère, une soixantaine de lignes sur un sujet demandant un minimum de réflexion? Les germanistes, à la presque unanimité, répondaient: non. Les Anglais, sauf une insignifiante minorité, répondaient: oui. . . ." We are interested in this passage because it reminds us of a somewhat similar question raised with regard to the achievement of our pupils after *two*, not *six*, years of instruction.

Did it ever occur to you that we Americans, who pride ourselves on our efficiency, have evolved an educational machine that is anything but efficient when compared to the French machine? France has a unified educational system. Once the pupil enters the *lycée* or *collège* he remains with the same system (one aim, one method) until he finishes his education. In U. S. A. he leaves the grade school for the junior high, then enters the senior high, then changes to the college, and finally may arrive at the university. The method and aim of the junior high differ as greatly from those of the senior high as these do from those in vogue in the college, and as for the university, that is again another story. This American system may be interesting, it may have its merits, but is it efficient? What is its effect on the progress, the mental growth of the individual pupil? Is it right to change method and aim so often?

C. H. H.

* (This is the total registration for modern languages in a school of 2,800 pupils, in other words less than 800 pupils are in modern language classes. Surely this does not look like over-emphasis.)

The annual meeting of the EASTERN NEW YORK DISTRICT OF THE MODERN LANGUAGE TEACHERS' ASSOCIATION was held in conjunction with meetings of the Hudson Valley Chapters of the American Associations of Teachers of French, German, and Spanish at the Central Lutheran Church, Troy, New York, on October 23 and 24, Professor Charlotte Loeb, Chairman, presiding. On October 23, Chancellor Samuel P. Capen of the University of Buffalo addressed the Modern Language Teachers on "The Shifting Emphasis in Higher Education," followed by Professor H. C. Olinger, New York University, who spoke on "Reading Aim and Oral Effort."

Officers elected were Chairman, Glenn M. Davis, Albany High School; Secretary, Martha F. Kinnear, Albany High School; Treasurer, Emily M. Cavanaugh, Troy High School.

The meetings of the Hudson Valley Chapters of the American Associations of French, German, and Spanish were held October 24, with the following programs:

AMERICAN ASSOCIATION OF TEACHERS OF FRENCH, Chairman, Professor Charlotte Loeb: Addresses: "The Teaching of Free Composition," Prof. Osmond T. Robert, Smith College; "La Musique française à travers les siècles," Miss Ruth Cann, William Hackett Junior High School, Albany. The following officers were elected: President, Glenn M. Davis, Albany High School; First Vice-President, Genevieve Brook, Schenectady High School; Second Vice-President, Louise Stocker, Poughkeepsie High School; Third Vice-President, Elizabeth Renner, Glen Falls High School; Secretary, Martha F. Kinnear, Albany High School; Treasurer, Emily M. Cavanaugh, Troy High School; Directors, Florence D. White, Vassar College; Charlotte Loeb, State College for Teachers; Glenn M. Davis, Albany High School.

AMERICAN ASSOCIATION OF TEACHERS OF GERMAN, Chairman, Prof. George H. R. O'Donnell, Russell Sage College: Addresses: "Die Schweiz und das Militär," Prof. R. H. Senn, Union College; "Eindrücke von Oberammergau," Prof. R. W. Pettengill, Skidmore College; "Pädagogischer Umschau," Prof. W. C. Decker, New York State College For Teachers; "Five Dollars Worth of Self-Improvement for Teachers of German," Prof. L. L. Stroebe, Vassar College. After a discussion of matters of general chapter interest, the following officers were elected: President, Prof. George H. R. O'Donnell, Russell Sage College; Secretary, Prof. R. W. Pettengill, Skidmore College; Treasurer, Miss Helen Ott, Ravena High School.

AMERICAN ASSOCIATION OF TEACHERS OF SPANISH, Chairman, Arthur Hatch, Albany High School: Address: "High School Spanish from the Viewpoint of a Technical School Professor," Prof. B. F. Flores, Rensselaer Polytechnic Institute. Officers for the ensuing year are: President, Prof. B. F. Flores, Rensselaer

Polytechnic Institute; Secretary and Treasurer, Arthur Hatch, Albany High School.

ROJO Y ORO (James Monroe High School, New York) for January, 1931, brings as usual more than a page of *información cultural* arranged by semesters. The material of this number concerns customs and holidays. For pupils of the third term it offers information about *Jai Alai (Pelota)*, *corrida de toros*, *bailes*, and *el gitano*; for the fourth term it describes particularly *la casa española* but deals also with *el gaucho*, *teatro por horas o tandas*, *el carnaval* and *un hidalgo venido a menos*; for the fifth term it deals with *el vestido español en las provincias*, *fiestas y días festivos* and *fiestas de la independencia nacional de algunos países hispanoamericanos*; while for the sixth term we note *la romería*, *bacalao a la vizcaína*, *horchata*, *barquillas*, *buñuelos*, *el café*, *el casino*, *el ateneo* and *España en los Estados Unidos*.

As in previous issues the greater part of page four is given up to the *Minimum Word List*, while page two carries a column and a half of idioms. Other material includes: *Centenario de la muerte de Bolívar*, *Se halló en Méjico enorme idolo*, *Méjico abre el dique de don Martín*, *La asamblea Española*, *La catedral de Sevilla* and *Archæology*, which renders into English verse the poem of José Santos Chocano. The Editor congratulates Miss Alice Stone Blackwell on her unusual success in keeping the atmosphere of the original poem while at the same time achieving a faithful translation in excellent form.

THE PEABODY GRADUATE RESEARCH PROGRAM has been organized to find out what should be the objectives of modern public school education, and then to create and put into operation a working plan to accomplish such objectives. It proposes to do this by means of

1. *Research*; i.e., to make scientific studies of all public school and allied problems, including (a) what modern society needs from the public school and (b) what the child can hope to get from the public school.

2. *Organization*; i.e., to select educational material which meets these needs, and to co-ordinate it into the most practical teachable form.

3. *Testing*; i.e., to experiment with such material until results are achieved with it and with methods of teaching it which will work under the practical conditions of the ordinary schoolroom; and

4. *Distribution*; i.e., to teach, publish, and otherwise disseminate such results in order that they may be applied to actual public school work as widely and immediately as possible.

The George Peabody College for Teachers proposes to start work on this program at once. We wish them all success and joy in their undertaking.

The Bulletin of the University of Delaware of November, 1930, brings details of the FOREIGN STUDY PLAN. It also gives estimates (low, medium, high) of necessary expenses (from New York back to New York) for a year's foreign study under the plan ranging from \$1500 to \$1725.

In *LE PETIT JOURNAL* under date of February 1, 1931 we find an interesting article on "Universités américaines: Les Etudiants" written by Jacqueline de la Harpe, in which we see ourselves as others see us. To be sure, what the author pictures is the American college rather than the American university proper. "Sports d'hiver," "La Chandeleur," "La Marseillaise et l'esprit républicain," "La Ronde des crêpes," and "Quelques bons mots" complete this issue. Mrs. Dickson is to be congratulated upon the excellence of this publication and its success in our schools.

The ZENTRALINSTITUT FÜR ERZIEHUNG UND UNTERRICHT is organizing TEACHER TRAINING COURSES to be held from June to August, 1931. These courses will last from two to three weeks and will be held in Berlin and other representative German cities. For full information address the Institute at Potsdamerstr. 120, Berlin W 35.

FRENCH SUMMER COURSES at the Sorbonne are announced by Professor Henri Goy, Director of Studies and Head of the Information Office of the University of Paris, at the Sorbonne, Paris (5^e). A ten-weeks travel-study trip with six weeks in Paris, including all expenses from New York back to New York is listed as low as \$545. For further information address Professor Goy.

THE GEORGE WASHINGTON UNIVERSITY will offer a greatly expanded program for the summer session of 1931. To the usual schedule of professional courses for teachers there has been added, among others, a course in The Teaching of Romance Languages which will be given by Dean Henry Grattan Doyle of the Junior College.

Reviews

GERHART HAUPTMANN. *Die Weber*. Edited by Felix Wittmer. New York: Prentice Hall, Inc., 1930. Introduction; pp. 3-9; text, pp. 15-179; notes, pp. 183-195; German Questions, pp. 199-206; vocabulary, pp. 209-258. Price \$1.65.

It will be a source of great satisfaction to those who have struggled with the Silesian dialect of Gerhart Hauptmann to learn that *Die Weber* has at last been put into standard German. Some relief had already been afforded by Hauptmann himself in a revised version of the original, which bore the title of *De Waber*, and it is this revised version that Professor Wittmer has translated into New High German.

He believes that the drama loses something of real value by being deprived of the dialectical forms. Consequently, acting with the consent of the publishers, S. Fischer-Verlag, he has put Hauptmann's second version on the left-hand page and the modernized text on the right-hand page of the present edition. This is a commendable arrangement that should prove effective in the study of the play.

Ludwig Lewisohn, writing in the *German Classics*, has beautifully epitomized the play *Die Weber* in these words: "In *The Weavers* we have a complete vision of the soul of man under the stress of want." No one, I believe, has put it more succinctly than that. A picture of a class of people living under the most degrading conditions, a picture painted in the most realistic manner and yet without resorting to any of the usual devices of the "carefully made play." It is well to remember that some of Hauptmann's own ancestors had lived the life of the weaver in Silesia and as Professor Wittmer puts it in his Introduction: "Hauptmann's own grandfather could well tell his grandson about the miseries of those poor people who were often exploited by merciless employers, and of whom generation after generation worked and starved themselves to death." And so Hauptmann was able to give a picture of their life as it really was. While the types he portrays are individual they still appear as part and parcel of the great mass of sufferers. One is touched by their sorry lot in life.

The *Introduction* traces the influence of the other leaders in the Naturalistic Movement upon Hauptmann's work and gives a good account of his literary career. In no sense of the word have we here a problem play such as Bernard Shaw, Brieux, or Ibsen would give us. One does not feel that Hauptmann is preaching at the reader. But, as the editor states, one does find the unmistakable influence

of Zola and no doubt the ideas of the literary circle of Anno Holz and his school also had their effect upon the play.

The text has been carefully edited; the notes are good, the German questions are well arranged, and the vocabulary is excellent. *Wenn, wenn . . . auch* (p. 57. l. 16), and *und wenn* (p. 91. l. 2.) were the only omissions discovered.

A slight improvement in the translation of *sich hinaufquälen* (p. 89. l. 29) would be to render it by *to torment oneself by pushing up* etc. Also *und nun hat er den Vogel* (p. 127. l. 4.) may be rendered as 'and now he has crazy notions in his head' in view of the following sentence: *Nun komme einer her und rücke ihnen den Kopf wieder zurecht*. The notes should contain a translation of: *O wäre es doch* (p. 81. l. 24); *Ich streit' es einmal nicht aus* (p. 89. l. 19), and of lines 25-28 on page 99 which are written in the biblical style and obscure in meaning.

The impression of the book as a whole is very favorable. It should find wide use in our colleges and universities. As a secondary school text some teachers may care to use it at the end of the third year course or during the fourth year. This admirable textbook reflects credit upon its author, who has done an unusually scholarly piece of work in adapting this text for use in American schools and colleges.

LESTER C. NEWTON

*Phillips Academy,
Andover, Mass.*

THOMAS MANN, *Sieben Aufsätze*. Edited by Frederick L. Pfeiffer and Felix Wittmer. New York: Prentice-Hall, 1930. Edition with an Introduction, German Questions, Notes, and Vocabulary. List price \$1.35.

In a Prefatory Note the authors state that they had three aims in mind in undertaking the present edition of essays: (1) To introduce Thomas Mann in his capacity of essay-writer to the American student; (2) To offer through the medium of topical sketches a glimpse of the New Germany in the making; (3) To encourage classroom discussion in the manner evoked by Professor Ulrich Peter's similar Insel Verlag selection.

The essays selected require intensive reading but their content offers such profitable reading material that the interest doesn't suffer. They treat quite an array of subjects. The first one, *Erziehung zur Sprache*, discusses the teaching of the mother tongue in the classroom. *Die deutsche Stunde* takes up the problem of educational standards and the economic status of teachers. In the latter connection, Mann expresses himself vigorously enough: *Als eines Tages ein Münchner Hochschul-Geheimrat erklärte, die Mittelschullehrer müssten einhalbmal so viel zu tun haben und dreifach so hoch*

bezahlt werden wie bisher, da nahm man ihm das in Lehrerkreisen wohl gar noch übel—während man ihm Hurra und Hoch hätte schreien sollen. Als ob nicht alle Schulreform genau hier zu beginnen hätte!" *Kinderspiele* shows us the latent tendencies which are to blossom out later in Mann, the creative artist.

Der Taugenichts contains chiefly Mann's interpretation of the hero's character not only as a literary figure but also as a human type: "*Der Taugenichts aber ist human-gemässigt. Er ist Mensch, und er ist es so sehr, dass er überhaupt nichts ausserdem sein will und kann: ebendeshalb ist er der Taugenichts.*"

The last three essays deal with a discussion of Chamisso—his life and work, *Brief über die Schweiz*—Mann's thorough belief in the Swiss ideal of democracy, and lastly, *Über die Lehre Spenglers*, which is, to quote from the Prefatory Note of the editors, "*A spirited essay which triumphantly defends Mann's belief in a worthy future of nascent Germany, of nascent Europe, against the onslaught of Spengler's historical fatalism and pessimism.*"

They all form very profitable reading and show that Mann is in touch with modern problems of life as well as with literary questions. He can attack savagely and he can also approach a subject with graceful charm as is evident in those masterly essays, *der Taugenichts* and *Chamisso*. The latter, particularly, offers many interesting sidelights on Chamisso and how he came to write *Peter Schlemihl*.

German questions, Notes, and Vocabulary make up the rest of the book. The Notes are complete and show painstaking care. Every reference in the essays has an explanatory note covering it. The Vocabulary is a model of vocabulary-making. The Introduction contains a critical estimate of the tendencies in Mann's literary activity.

Teachers of German literature have in this text an excellent choice of Mann's essays with all of the results of sound scholarship that constitute the editing of a useful book. Professors Pfeiffer and Wittmer have given us a worth-while book. Those interested in Germany's life and literature can read it to good advantage.

LESTER C. NEWTON

Phillips Academy

LOUIS PERGAUD, *Histoires de Bêtes*. Edited by Henriette Mousiegt and Adolph-Jacques Dickman. Chicago: The University of Chicago Press, 1930. Note Biographique, pp. 1-5; bibliographie, pp. 6; text, pp. 9-71; vocabulaire, pp. 73-100. Ill. Price \$1.15.

To call this a collection of animal stories seems hardly a fitting title. They are in no sense merely stories of animal life, but rather as the editors suggest, *histoires romancées* after the fashion of *vies romancées d'hommes illustres*, such as M. Maurois has written for

Disraeli, Shelley, and Byron. So the stories of Goupil the fox, Tiécelin the crow, and Miraut the hunting dog are in a sense carefully selected chapters of highly interesting lives.

Pergaud's *De Goupil à Margot*, from which the first tale in this book was taken, brought him the Prix Goncourt in 1910 after years of struggle and want in his attempt to get a foothold in the literary world. In a few years the war came and he fell at les Eparges, April 8, 1915.

His early environment fitted him for this *genre* of writing. He was born of peasant stock in the department of Doubs. He lived close to nature and, as the preface states; "He had an uncommon gift of observation for all things living, particularly for the forest animals which men call "game", and for hunting dogs. He studied their habits and their psychology as others study the habits and psychology of men. . . ." To quote further, "The characters of Pergaud are endowed with such life that we undergo an odd experience. We almost forget that it is of animal adventures that we are reading. Feeling in the descriptions, the instinctive urges, and the struggles and joys of living, the fundamental surge of life, we are swept into universal life ourselves, and we share sympathetically the impulses, the obscure anguishes, the tenacious desires, the will to live and eat and love that is a part of these animals."

The book is very attractive in appearance, and is fittingly illustrated by M. Roger Grillon. It has been very carefully edited. The reference to footnote two, on page 43, should read: *cf. p. 42, n. 2.*; three idioms were found missing in the vocabulary: *de quoi* (p. 16, l. 17); *au plus vite* (p. 35, l. 3.); *non plus* (p. 38, l. 14.). Also *instantément* (p. 43, l. 1. of last paragraph) is a misspelling.

At first I was a bit sceptical about getting any enjoyment out of reading stories of this type, but after reading a few pages my interest was thoroughly aroused in the fate of the hero Goupil. So I believe students in high school and in the early part of the college course would find these stories highly entertaining. The style is very pleasing and yet not so simple as not to require careful attention and a good reading knowledge, for example, that of late second year or beginning third year high school.

I commend this book to teachers in search of a type of reading which is so popular in France, and which merits better acquaintance here. This fine textbook should enjoy wide use in our high schools and colleges.

LESTER C. NEWTON

*Phillips Academy,
Andover, Mass.*

H. C. THURNAU, *Fundamentals of German*. New York: Alfred A. Knopf, 1930.

The title is well chosen, for it is distinctly a brief but adequate treatment of the essentials of grammar, the German exercises being

limited for the most part to isolated sentences. Not until after the twenty-fourth lesson is there any attempt to combine illustrative material into connected discourse. The book is an abridgment of the author's *Vocabulary-Building German for Beginners*, and is based on the same two principles: 1. Close articulation of its vocabulary with that of subsequent reading. 2. Systematic repetition of vocabulary. This vocabulary is chosen largely from the two widely used elementary stories, *L'Arrabbiata* and *Immensee*.

Professor Thurnau assumes that a good pronunciation can be acquired only by imitation and makes no reference to phonetics. His comparisons with English sounds are well chosen, while rules for syllabication, accent, and punctuation are clear and sufficient.

The book is divided into forty-two lessons, each following the same general scheme, namely, the presentation of grammatical forms, a somewhat large vocabulary, German exercises suitable for oral practice in the language, then a definite "Drill Exercise" of considerable variety, with emphasis on the grammatical principles already introduced, and lastly a section in prose composition.

The book moves forward rapidly. The first lesson for instance covers the definite article, the nominative case of personal pronouns, the present indicative of *sein*, and both forms of direct address, the familiar being used with first names, and the conventional where titles are employed, while the second lesson introduces the inflection of strong-declension nouns, the uses of the four grammatical cases, and stresses the lack of progressive and emphatic forms in the present and imperfect tenses of the German verb.

In classifying memberships of the noun declensions Professor Thurnau lists ten masculines in -e(n) as belonging to the first class of the strong declension, while present-day usage in Germany seems to indicate that the nominative spelling is in a state of transition, with *der Friede*, *der Name*, etc. still preferred. The various kinds of pronouns are discussed at greater length than in many books for beginners. Their grammatical constructions are carefully illustrated.

The subjunctive is treated in the conventional manner with six tenses corresponding to those of the indicative mode, which necessitates a lesson on the conditional mode and its uses. In treating the syntax of the subjunctive mode the "Sanguine Optative" is grouped with wishes contrary to fact, and real and unreal conditions are effectively contrasted.

An analysis of *Fundamentals of German* impresses the reviewer with Professor Thurnau's success in vocabulary-building. The basic vocabulary consists of seven hundred and ninety words, nearly three-fifths of which occur in *L'Arrabbiata*, *Immensee* and the *Standard German Vocabulary of the Chicago M. L. T.* Moreover six hundred twenty-seven of them are basic words from the *German*

Frequency Word Book of the American and Canadian Committees on Modern Languages. In spite of the painstaking repetition of the words of this basic vocabulary, the German sentences are not the stereotyped compilations found in many first year lesson books. They exhibit a stimulating freshness, are idiomatic, and contain interesting quotations from standard authors. When they include incidental syntactical usages not already covered by the grammar sections, there are explanatory footnotes.

Some teachers may be out of sympathy with the lists of English words and phrases to be expressed in German as a basis for exercises in declensions or conjugations, but one can not deny that such correlation makes for accuracy in building a vocabulary. As regards the prose composition sections, anyone having long experience in instructing college classes in the rudiments of German must have discovered that putting a student face-to-face with sentences in his mother-tongue, which are to be translated into good idiomatic German, will open his eyes to the fact that every word he writes is either correct or incorrect.

Professor Thurnau has done a valuable piece of work. His *Fundamentals of German* may solve the problem of teachers seeking a short but comprehensive German grammar to be used in connection with an elementary reader.

DAISY LUANA BLAISDELL

University of Illinois

DOWNER AND KNICKERBOCKER. *A First Course in French.* New York: D. Appleton and Company, 1930. xii+436 pages. Price, \$1.75.

A new edition of the 1922 elementary French grammar by the late Charles A. Downer in collaboration with William E. Knickerbocker of the College of the City of New York. Drawings by Cameron Wright replace the illustrations of home and school in the first part of the text. The new sketches bring the styles of house-furnishings and clothes up to date and increase the French atmosphere of the text. Many footnotes are now included as remarks in the lesson vocabularies, where they properly belong. An additional appendix gives English sentences for translation into French, a feature entirely lacking in the first edition. The explanation of the vowel triangle (p.18) has been wisely rewritten. Front, back, and front rounded vowels replace the terms lingual, labial, and mixed. Grammatical explanations follow the first edition exactly except for a slight addition in Lesson 95 concerning stressed pronouns replacing the dative. In all other respects the book remains unchanged. Short lessons, abundant exercises, frequent reviews, phonetic transcriptions, and a practical vocabulary combine to make this text suitable for high school classes.

MINNIE M. MILLER

Kansas State Teachers College of Emporia

MOLIÈRE, *Dépit Amoureux*. Edited by Frederic Spencer. Cambridge University Press, 1929. Pp. 61, preface and notes.

This edition renders more conveniently accessible for classroom use this sparkling comedy written by Molière early in his career. The notes are brief and, as a rule, adequate. The format and printing are attractive. The only remarks about the author serve to place him in regard to English history. All information about his life and works must be sought elsewhere. Evidently Dr. Spencer presupposes that the student is either already versed in Molière, or will take the pains to dig out his information—quite contrary to the American attitude. Do we American editors and teachers pamper our students too much by serving up a more prepared dish, rather than telling them that they can find food in the pantry or cellar if they care to look for it?

In detaching this play within a play Dr. Spencer makes certain textual changes in order that it may stand as a self-contained comedy: omissions, additions, and transpositions. It would be of interest to the student to know more about the play which included this play—which the editor merely mentions as being available in any complete edition of Molière's work. Would not an edition of the entire play, pointing out the relation of the complete secondary play to the composite play, be of more interest and of greater educational value to the student?

GEORGE L. DOTY

University of Southern California

RACINE, *Phèdre*, Edited with Introduction, Notes, and Vocabulary by Charles H. Hunkins. The Century Modern Language Series, 1930.

This is the first American edition of *Phèdre* since Mr. Babbitt's (D.C. Heath, 1910) and, as such, it naturally invites comparison. The Introduction of the present volume deals with the Life of Racine, *Phèdre*, and the Art of Racine (as does the Introduction in Mr. Babbitt's edition, although the arrangement of the material is different). Mr. Hunkins has seen fit to discard some of the erudition displayed by Mr. Babbitt who "had in view the needs of students sufficiently advanced to be primarily interested in it (the play) as literature." It may even seem to some teachers that Mr. Hunkins has slighted the importance of Jansenism in Racine's life and work, and that a little more space might be devoted to his handling of the alexandrine. But the Introduction is doubtless full enough for all except really advanced students, who will presumably go to the authorities cited in the Bibliography.

The text itself is clearly and accurately printed; careful reading turned up only one typographical error (line 499). And the text is further embellished by a portrait of Racine and five neo-classical engravings from the Bibliothèque Nationale.

In the Notes Mr. Hunkins has abandoned—perhaps wisely, though it indicates the sad decline of classical education in the past two decades—the practice of quoting in Greek the source-passages from Euripides and in Latin those from Seneca. Mythological allusions, syntactical difficulties, and archaisms are fully explained. There might be, as has been implied, a few additional notes pointing out specific instances of Jansenist influence and peculiarities of versification. The note on line 82 might be incorporated with one that is needed on line 36; the notes on lines 51 and 53 might be run together; the note on line 278 might better refer to line 249; and the proverbial character of line 306 ("C'est Vénus toute entière" . . .) should certainly be mentioned. It is very agreeable, however, to read a text in which the lines are not punctuated by figures referring to the notes. The latter follow the text and are numbered in accordance with the lines to which they refer.

The Vocabulary (the Heath edition has none) is wholly adequate; the meanings given are the ordinary 17th century literary ones, the meanings which fit the text. Some of the proper names, especially those which occur in Racine's Préface, are treated there for the sake of convenience.

The volume is bound in the uniform size and cover of the Century Modern Language Series and constitutes from every point of view a worthy addition to that series.

WILLIAM C. HOLBROOK

Northwestern University

WILLIAM HOBART ROYCE, *Indexes to A Balzac Bibliography*. With Foreword by Edwin Preston Dargan. University of Chicago Press, 1930. xi+190 pages.

The second publication of the Balzac Project undertaken at the University of Chicago, *Indexes to A Balzac Bibliography*, more than adequately supplements Mr. Royce's original bibliography, and effectively removes the objection raised by the presentation of such a wealth of material without indexes. It may be recalled that Mr. Royce's *A Balzac Bibliography* (reviewed in *MLJ*, Jan., 1930, vol. xiv, pp. 341-342) listed over 5400 critical, biographical, and bibliographical items, alphabetically by authors and in two parts: namely, "Writings Relative to Balzac Contained in Books," and "Writings Contained in Periodicals." The appearance of the elaborate supplementary *Indexes* raises a question as to the precise purpose served by this somewhat arbitrary distinction. Might it not have been preferable to adopt a single, chronological classification of all the material listed? Such an arrangement would have necessitated, of course, an "Index by Authors," but it would have offered the important advantage of demonstrating more clearly the variations in Balzac's literary fortune throughout the century, by grouping in

their proper order books and articles, the significance and value of which depend very largely on the time at which they appeared.

The first part of the *Indexes*, an "Index by Periodicals" (pp. 3-38), which connects with Part II of the *Bibliography*, seems to recognize, and, in part, meets the above objection, in that "the arrangement of item-numbers is chronological under each journal." But, as many of these articles were inspired by the appearance of books, prefaces, etc., and, on the other hand, as many of the authors of these articles were lifelong *balzacophiles* regardless of contemporary publications or prevailing literary fashions, it would appear unwise to attempt to "chart certain waves of enthusiasm for Balzac, or the reverse," from this data alone.

The ingenious and comprehensive "Topical Index" (pp. 41-180) which forms the second and main part of the *Indexes*, deserves the highest praise, and commands the gratitude, not only of Balzacians, but also of all those interested in the development of modern fiction. The latter will find a great many significant references noted under the headings "Special Influences on Balzac," "Influenced by Balzac," and "Comparisons of Balzac with Other Authors" (pp. 143-156). "The 'Topical Index' provides references on every aspect of Balzac's life and works, the two Parts being thus designated. The item-numbers refer to practically every title, whether of book or magazine article, in the original *Bibliography* 'It has been the compilers' aim to analyze the various facets of Balzac criticism of the different types of information contained in each important title. Preliminary analyses of such works [as those of Baldensperger and Spoelberch de Lovenjoul] have been made comprehensive. When in doubt, our policy has been to include, rather than omit, a given item under a particular heading. Cross-references under various headings point to additional items." The analysis of many of the more important works on Balzac, a tremendous task in itself, and the notation of this information under the appropriate headings, will be of inestimable value to anyone making an exhaustive study of a particular phase of Balzac's life or works.

The excellent "Page Index" (pp. 183-190), which is essentially a comprehensive topical index to the *Indexes*, by its alphabetical arrangement provides the student of Balzac every possible facility in locating all items of special interest listed in the *Bibliography*.

In rendering access to the vast amount of literature concerning Balzac's life and works so convenient, the *Bibliography* and its *Indexes* undoubtedly will give further impetus to the present-day interest in the writer whom Henry James called "the master of us all." It is to be hoped that Professor Dargan will be induced by the enthusiastic reception which has greeted the first fruits of the Balzac Project to extend its scope, and that Mr. Royce will be

encouraged to complete, for early publication, the badly needed "Bibliography of Balzac's Works" on which he has long been working—"for the greater glory of Balzac."

THOMAS R. PALFREY

Northwestern University

DELISLE, *Arlequin Sauvage*, edited with notes, introduction and vocabulary, by Nolan A. Goodyear. Century Company, 1928.

Professor Goodyear has done a service to all who are interested in eighteenth century comedy by editing this delightful and little known play of Delisle. Besides having a charm of its own it illustrates many points in literary history which we talk about at length to our students without having many examples to put into their hands. Here we have a typical comedy in the Italian manner, with a good and noble savage into the bargain who gives lessons in sincerity and disinterested love to the decadent Europeans. It is to be feared that too many students, even after following a conscientiously given course in the eighteenth century emerge with the impression that Rousseau invented the Noble Savage. No number of lectures on the sources and antiquity of this idea or on its early literary crystallization in the eighteenth century could possibly give to the student the clear impression he would gain from reading this play.

The introduction, which sketches briefly but precisely the history of the Italian comedy and its manifestations in France, will help the student to summarize the much more detailed study which the instructor will wish him to make for an advanced course. At the same time it gives a good minimum treatment of the subject for an elementary or survey course. Only rarely does the editor leave the safe ground of facts for the dangerous realm of generalizations. For example when he states that Delisle's Arlequin in saying: "*Je suis d'un grand bois où il ne croît que des ignorants comme moi, qui ne savent pas un mot des lois, mais qui sont bons naturellement*," is "not only paving the way for the *comédie larmoyante* but is expressing the idea upon which Rousseau based his whole system of philosophy," he suggests too many questions to the reader's mind. The fault comes probably from trying to include too much in a brief statement, but we cannot help wishing for a clearer explanation of the connection between this quotation and the *comédie larmoyante* or wondering whether Rousseau really had a whole system of philosophy, and if he did, whether it was exclusively based on this one idea. But this is a detail. The fact remains that the introduction is full of historical information which is not easily to be found in a form suited to the needs of the student who is making his first acquaintance with the subject.

It is only too easy for one pedagogue to find fault with the explanatory notes prepared by another. As a whole these are ade-

quate to the purpose of the text which is not, after all, a critical edition. They avoid the fault which has discouraged some students from looking at notes; they do not explain the obvious. There is a good deal of repetition in the explanations of the use of *drôle de* and *diable de*, a use of *de* which should be known to students able to read this text, especially as the notes in general do not make a point of teaching grammar. We could wish for a somewhat fuller treatment of the history of the name and character of Scapin. The note on the contrasts drawn in the eighteenth century between civilized man and man in a state of nature is not satisfying. No mere note on that subject could be. We hope that in another edition Mr. Goodyear will add a few pages to the introduction, giving, as he does in the case of the Italian comedy, a brief but clear summary of the question. It could well be added at the point (Int. xx.) where a few suggestions are made as to the sources of the idea of the savage visiting Europe.

The play itself is, as we have said, delightful, and should give pleasure to a modern reader quite aside from such academic pre-occupations as "primitivism" and the history of the Italian comedy. The characters are unusually real and engaging and a genuine sympathy is aroused for the poor savage Arlequin who takes the merchant's offerings for a gift, and who has trouble in learning the necessary galantries with which convention has surrounded love-making. We take a real interest in the fortunes of the hero, and read to the end, hoping that true love will win and that Flaminia will remain faithful to Lelio, who is supposed (falsely of course) to have lost his fortune. The only doubt, in fact, which could be raised concerning the text itself as classroom reading matter, is that of fame. When we are forced from lack of time to omit so many well-known classics, are we justified in introducing an almost forgotten author in spite of his charm and his value as source material? Possibly a well-edited library edition would have been the most suitable way to present this play to modern readers, but where are the publishers who have that much disinterested concern with our literary backgrounds? One other justification exists for the introduction of this play at a rather elementary level. It is the need of fresh material for the teacher who risks going stale by teaching year after year the same standard classics. Here is a play which has literary importance and which is new to both teacher and student.

EDITH PHILIPS

Swarthmore College

ALEXANDRE DUMAS, PÈRE: *Antony*. Edited with introduction and notes by Maurice Baudin. Oxford University Press, 1929. Pp. xv-117. \$.90.

The prodigious Alexandre Dumas, the "incredible Marquis," has become, in recent years, almost a legendary figure in French

literature. Though certain of his novels have long held an agreeable fascination for readers of all ages and all nationalities, we are inclined to forget that it was really to the theatre that he gave the finest examples of his varied talent. Of the hundred or more dramatic works which he composed there are at least three which have secured a permanent place in French literature. Professor Baudin has already edited, in collaboration with Mr. E. E. Brandon, *Henri III et Sa Cour* (1926). He now presents to us in an attractive form the first American edition of what was probably Dumas' most successful play, *Antony*. This play is, in the opinion of many critics, the most skillfully composed and the most thoroughly characteristic of all Dumas' dramas.

M. Baudin, in his *Notice* (in French), offers a thoughtfully written and discreet evaluation of the theatre of Dumas with especial regard for the play under consideration. The suggestion might be made, however, that the editor has, to a certain degree, neglected to cite those authors whose criticism would be damaging to a general estimate of the dramatic output of Dumas.

The historical and syntactical notes, placed near the back of the book, are written in French and are sensibly and judiciously prepared. M. Baudin follows the recent tendencies of most editors in reducing the number of useless, and often inane grammatical commentaries. Most able teachers are willing and are prepared to elucidate any syntactical problems and to give common synonyms for uncommon words found in the text. The addition of innumerable notes is frequently merely distracting and serves only to steal the teacher's thunder. Fewer notes, and these rendered into simple French, would probably meet with the approval of most teachers and students as well.

The lack of a vocabulary might be considered a serious defect in this edition were it not that the book is destined to be read in fairly advanced classes. The language of the play is simple enough, however, for it to be read profitably late in the second-year if a vocabulary were added.

The following errors—for the most part trivial misprints,—were discovered: page viii: *seral'un* should read *sera l'un*; page ix line 2: *Histoire de France* should be italicized; page 44 line 6: *obli é* should read *obligé*; page 53, line 5: *lé* should read *le*; page 90, line 17: *viendar* should read *viendra*.

The general appearance and binding of this little text is in keeping with the excellent standards of taste and quality manifest in all the editions of the "Oxford French Series." To M. Baudin thanks should be due for offering for class use this too frequently overlooked drama in such an attractive and convenient form.

FRANKLIN V. THOMAS

De Pauw University

MÉRAS AND ROTH, *Petits Contes de France* (Enlarged). Word study, exercises, verb tables, vocabulary. New York: The American Book Company, 1929. 256 pp.

Teachers, familiar with the first edition of *Petits Contes de France*, will welcome the appearance of this enlarged edition, complete with direct method exercises, a table of regular and irregular verbs, and a revised vocabulary. Aside from this and a rewriting of the Preface, the arrangement of material in the first edition has been kept intact.

Carefully selected stories, both as to degree of difficulty and in cultural content, furnish abundant material on which the authors have based their exercises. Although the stories are easily read and assimilated, due to the careful exclusion of uncommon or troublesome idioms, the vocabulary is still wide enough in scope to give the student a solid foundation for future reading. The authors have provided excellent exercises for word study and drill. The inclusion of word study exercises will be of especial interest to teachers who believe that a thoroughly and carefully mastered limited vocabulary in the beginning stages of language reading is preferable to a more extensive but less familiar vocabulary. Frequent use of the word study exercises provided, will certainly eliminate many of the mutilated word images which often blur the memory of beginning students.

Preceding each exercise is a set of questions, intended to help the student prepare himself for oral work in the class room. The exercises proper consist of mutation, completion, substitution, and English-French exercises. These are carefully worked out and varied to meet the demands of approved teaching techniques and student learning. Arrangement of material by antonyms, synonyms, families and parts of speech, provide ample material for word study. The conjugation of verbs also receives considerable attention. Frequent suggestions for themes are made. Some teachers may regret that exercises to test the ability of students to do silent reading were not included in this enlarged edition.

Another worth-while addition is a table of regular and of irregular verbs. The auxiliaries and verbs, representing the regular conjugations, are given through all the tenses. It is to be regretted that, in the table of irregular verbs, only the first person singular is given. The inclusion of the first person plural, at least, would have added considerably to the value of the list.

Revisions made in the vocabulary include the addition of several verb forms, grammatical terms, idioms, word plurals, and synonym translations. A comparison of the revised vocabulary with the old reveals that twenty-nine new words have been added under the letter "A" alone. The inclusion of verb forms will facilitate the reading of the text for students who have not had an opportunity to familiarize themselves with verb conjugations.

Before it was enlarged, *Petits Contes de France* was just the book to capture the imagination and to stimulate the interest of the beginner. With the addition of direct method exercises, the authors have made it into an almost indispensable tool for teachers who insist on giving their students a confident mastery of elementary French.

BOYD CARTER

*Beaver High School,
Bluefield, West Virginia*

GERHART HAUPTMANN, *Einsame Menschen*. With Introduction and Glossary by M. Blakemore Evans and Ernst Feise. New York: Henry Holt & Co.

With the edition of this highly representative, as well as thoroughly representable, naturalistic drama, Professors Evans and Feise have done much more than merely join a third link to the chain of American Hauptmann editions, so far only consisting of *Die Versunkene Glocke* (T. S. Baker, 1900) and *Die Weber* (F. Wittmer, 1930). For although its lustier predecessor *Vor Sonnenaufgang* is the key-piece of the entire movement, *Einsame Menschen* illustrates sufficiently the less revolting features of consistent naturalism, and may serve the student as an adequate introduction to the realm of Hauptmann's dramatic creations.

Besides, in an exhaustive, yet lucidly written introduction, the editors have set before their readers a condensed history of the development of naturalism in Germany with its foreign inspirators Ibsen, Zola and Tolstoi; have outlined the foundation and promotion of the Free Stage Association under Brahm and Schlenther as well as the activities of the Munich literary revolutionaries under Conrad, and finally reminded of the poet's personal contact with Holz and Schlaf, who, as Lewisohn puts it, "were the technical foundation of Hauptmann's work."

The detailed discussion of his first three dramas, *Vor Sonnenaufgang*, *Das Friedensfest* and *Einsame Menschen* shows not only Hauptmann's own development, but the whole trend of German naturalism in its initial phase, and both students and teachers will, I feel certain, gratefully welcome this introduction by the editors as an invaluable guide in approaching Hauptmann and the Modern German Drama.

A neatly drawn Stage Plan acquaints the reader with the arrangement as well as the German nomenclature of properties. After 137 pages of text proper follow one page and a half of Literary Renderings of Dialect Passages, indispensable indeed for him who would or could not avail himself of the authorised translation by L. Lewisohn. In four and a half pages of Bibliography we then find a chronological list of Hauptmann's individual works, as nearly

complete as humanly possible, also a selection of biographical and critical writings on Hauptmann and the naturalistic drama in separate editions or histories of literature. The next feature of the book are suggestions for class discussion and topics for critical essays under the heading of Review Exercises. A further page is devoted to Colloquial Forms, i.e. an explanation of the most frequent deviations from the normal literary forms.

Last but not least in the splendid make-up of this little volume is a sixty-page vocabulary, into which the editors have stored away a mass of explanatory, informative, and interpretative matter, customarily put into notes, and quaintly called the whole "Glossary." It may not be amiss to offer an observation or two, which occurred to the reviewer in its perusal. Since it is more or less customary to add the stem-vowel of the second and third person singular present tense only of those strong verbs, which show Ablaut in these forms, one is somewhat startled to find something like the reverse in practice, e.g. *abfinden* (a, u, i). It also seems a bit strange to see *-i e n* as a plural to a word in *-i u m*, namely *Gymnasium* (-s, -sien) p. XXIV. The brackets around the *s* in the genitive of *der Funke* (n), -n (s) p. XIX, are no doubt an oversight of the proofreader. *Der Alle*, -n (p. III) should have a genitive, and a similar omission seems to have occurred in the word *Veranda* which is left without a plural. Would it not also be in keeping with the best traditions of the Glossary to insert *coll.* after *aufstecken* (p. v) in its meaning "to give up, to quit," and perhaps both *coll.* and *dial.* after *aufmutzen* "to rebuke?"

These and other trifles dwindle to nothingness in the face of the many great merits of the edition, and it is only to be wished that future editors of Hauptmann will live up to the high standard set by Professors Evans and Feise.

OSCAR F. W. FERNSEMER

Brooklyn College, C. C. N. Y.

ARTHUR SCHNITZLER. *Stories and Plays*. Edited with Introduction, Notes, and Vocabulary by Allen W. Porterfield. D.C. Heath and Company. Pp. 335.

Charakteristisch für die deutsche Kultur ist ihre Dezentralisation. Nur das Verständnis für die vielen Spielarten dessen, was man unter der Bezeichnung "Deutschtum" zusammenfasst, gibt einen Begriff vom wahren Wesen desselben. Daher kann der amerikanische Student, der z.B. nur Storm, Wildenbruch und Sudermann in die Hand bekommt und etwa noch mit dem Berliner Heyse südlichere Gegenden besucht, keinen richtigen Einblick in die mannigfaltige Zusammensetzung des deutschen Wesens erhalten. Bei der Auswahl des Lesematerials empfiehlt es sich, diese Erkenntnis in Betracht zu ziehen und nebst guten norddeutschen Schriftstellern

auch gleichwertige aus anderen deutschen Gebieten Europas zur Lektüre zu verwenden. Der Schweizer Gottfried Keller und der bayrische Humorist Ludwig Thoma—um nur zwei zu nennen—würden deshalb eine vortreffliche Ergänzung der oben erwähnten Autoren bilden. Das wachsende Interesse für die deutsch-österreichische Literatur muss vom selben Gesichtspunkt aus begrüßt werden. Der hochkultivierte Arthur Schnitzler, der feine, lyrische Ferdinand von Saar, die empfindungsvolle Marie von Ebner-Eschenbach, oder der volkstümliche, gemütsinnige Alpenländer Rosegger sind gewiss glänzende Vertreter deutscher Erzählgunst. Natürlich muss bei der Herausgabe von Werken mit stark ausgeprägtem Lokalkolorit besondere Sorgfalt walten. Wie der süd-deutsche Leser bei nördlichen Schriftstellern manchmal auf Schwierigkeiten stösst, etwa Storms "Pesel" nicht versteht, so werden dem Norddeutschen typische Wiener Redensarten und Ausdrücke schwer, wie sie beispielsweise bei Schnitzler oft vorkommen. Um so weniger kann man vom ausländischen Deutsch-Lehrer erwarten, dass er alle lokalen Spracheigentümlichkeiten richtig auffasst. Absolut verlässliche Anmerkungen und ein vollkommenes Vokabular müssen da helfend eingreifen. Professor Porterfield steuerte zwar eine sehr interessante Einleitung über die Persönlichkeit und die Dichtung Schnitzlers bei, aber seine Anmerkungen lassen recht viel zu wünschen übrig.

Manche sind wegen ihrer weit-hergeholten literarischen Anspielungen unnötig, wie etwa S.225, Anmerkung zu S.129, Zeile 6: "Überzieher. Georg's overcoat is reminiscent of Erich's brown overcoat in Storm's Immensee." Oder: S.230, Anm.zu S.162, Z.24: "Schicksalsnotwendigkeit. The word reminds of Hebbel."—Andere erscheinen überflüssig, weil sie Selbstverständliches komplizieren, z.B. Anm.zu S.8, Z.10: "wandte . . . um. Schnitzler uses on this one page 27 compound verbs. It is a construction that characterizes all of his works." Das gilt doch für die deutsche Sprache überhaupt und ist keine Besonderheit Schnitzlers.—Oder Anm.zu S.53, Z.1: "In diesem Augenblick öffnete sich die Haustür. The construction is noteworthy; the door did not open of its own accord . . ."—Um den Lehrer beim Gebrauch dieser Ausgabe zu unterstützen, sei nun eine Anzahl Anmerkungen berichtet.

Anm. auf Seite 201, zu S.3, Z.15: "The Tryol of which Schnitzler speaks (1900) lies between Bavaria on the north, Austria on the east, Italy on the south, and Switzerland on the west. . . ." Damals war Tirol ein österreichisches Kronland, konnte also nicht zwischen Bayern und Österreich liegen. Ausserdem sollte angegeben sein, dass die grössere südliche Hälfte dieser österreichischen Provinz, jene Hälfte, von der Schnitzler spricht, heute einen Teil Italiens bildet.—Anm. zu S.33, Z.11–34: Der Fremde, dem Carlo das Goldstück stahl, ist nicht—wie die Anm. behauptet—derselbe Mann,

der Geronimo einen Franken gegeben hatte.—Anm.zu S.36, Z.28: "ich hab' doch alle Sitze im Sack. I've got every seat (sewed up) in a sack" Recte: I have all the tickets in my pocket.—S.37, Z.25: "Wie die Blandini schon ist, means apparently, as Blandini always does in real life." Im Gegenteil, diese Wiener Ironie bedeutet hier, dass sie im Leben nie etwas zurückerstattet, was man ihr gegeben hat.—S.39, Z.5: "wichtiges Gesicht, superciliously condescending face." Dies bedeutet "hochmütig herablassendes Gesicht"! S.44, Z.25: "wunderbare Töne, a marvelous response." Davon ist hier nicht die Rede . . . Der Schauspieler wusste, "dass er da wunderbare Töne finden würde, denen niemand widerstehen könnte" bedeutet natürlich, dass er durch die Gewalt seiner Rede die Zuschauer für sich zu gewinnen erwartet. Das Vokabular gibt an: "*Ton* tone, sympathy." Wann könnte "Ton" die Bedeutung von "sympathy" haben?—S.53, Z.23: "Woher bist du gekommen? Where did you go?" Selbstverständlich soll es heissen: Where did you come from?—S.56, Z.11-12: "da kommt ja nichts weg, it won't run away" muss heissen; Nothing will be taken away.—S.58, Z.1: Bozen "is the chief commercial center in Tyrol. . . ." Innsbruck ist und war der Haupthandelsplatz von Tirol. Ausserdem liegt Bozen heute, wie schon oben erwähnt, in Italien, und der Name Tirol ist dort verboten.—S.58, Z.1: "Meran. Famous resort in Tyrol. . . ." Diese Erklärung ist nur für die Vergangenheit richtig.—S.68, Z.25: "dass Sie im Herbst sein werden ein toter Mann. The gruesomeness of the prophecy is emphasized by the position of these words." Nein, es ist die jüdische Wortfolge, die gebraucht wurde, um den Jargon des Sprechenden zu charakterisieren!—S.73, Z.16 (und 17): "als er (Gulant) kurz darauf starb, fing die ganze Geschichte (die Weissagung -und alles, was mit ihr zusammenhing) an, mir sehr lächerlich vorzukommen. The death of Gulant is a happy incident for the story, so far as its inexplicable complications are concerned." Vielleicht wurde "lächerlich" hier missverstanden. Der Tod Gulants beseitigt eine Person, welche die Weissagung ernst nahm und dadurch den Erzählenden in der Richtung beeinflusste, dass auch er sie ernst nahm. Seit Gulants Tod fiel dieser Einfluss weg und die Weissagung mit allem Mysteriösen, das mit ihr Hand in Hand ging, wurde von dem Erzählenden als absurd betrachtet.—S.73, Z.27: "für's erste. . . Lessing was fond of this idiom." Auch andere Deutsch-sprechende sind geneigt, "für's erste" recht oft zu gebrauchen.—S.79, Z.24 (und 25): "Daran . . . hätt ich . . . vergessen. The demonstrative *das* would have sufficed here, but *daran* gives the impression: I had almost forgotten to tell you *about that* rather than plain *that*." Die Schlussfolgerungen sind falsch. Jüdische Schriftsteller (auch Schnitzler) gebrauchen "vergessen an etwas," wohl Analogie zu "denken an etwas." So wie man von deutschen Juden oft "aufkommen" für "aufwachen" hört.—S.83, Z.17 (und 18): "und nur mehr sterbend kann er die Verlassenen begrüßen. The

adverb *nunmehr*, *now*, or *by this time*, would make seemingly better sense. But what Schnitzler apparently means is that the man came back home and the "only" thing he could do was to greet his people "more" dead than alive. . . . "Mehr" gehört nicht zu "sterbend." Und "nunmehr" hätte keinen Sinn. Der Satz bedeutet, dass "er nicht in besserer Verfassung, nicht gesund und kräftig, sondern nur als ein Sterbender" seine Leute begrüßen konnte. Vergl.: "Heute ist er nur mehr ein armer Mann," d.h. "nicht mehr reich und mächtig wie früher, sondern arm."—S.87, Z.(23 and)24: "Es war ja gewiss sehr traurig . . . aber was war da noch alles dabei! but why should I be worried about it!" Missverstanden für: "Was ist denn da dabei!" Richtig: "Wie vielfältig waren meine Empfindungen!" Denn Schnitzler fährt fort: ". . . dabei! Die Wut und der plötzliche Hass und der Ekel . . . etc."—S.106, Z.27: "stante pede. Gustl's sudden use of a Latin quotation is not surprising: he is so excited that he is likely to do anything, including the quoting of probably the sole bit of Latin he recalls . . . etc." Dieses Zitat ist so gewöhnlich in Oesterreich, dass jedermann es ganz gedankenlos gebraucht.—S.109, Z.33 ff. "wenn einer von der Waffe Gebrauch macht, geht's über uns her, als wenn wir . . . Mörder wären . . . they attack us." Physische Gewalt ist hier nicht gemeint, sondern nur "Angriffe in den Zeitungen."—S.114, Z.25: ("ich fang' noch zu schreien an mitten in der Nacht!") "*an*. Should come at end of sentence. But Gustl is nervous and his grammar all through is uncertain." "zu schreien an" sollte am Ende stehen. Gustls Grammatik ist jene der süddeutschen Umgangssprache und durchaus nicht *unsicher*!—S.118, Z.26 (und 27) "'Durch Nacht und Eis . . . schad,' dass ich's nimmer auslesen kann. The humor is delicious; it is the last sort of book that would have interested Gustl, who was afraid of the dark." Gustls Äusserung ist keineswegs humoristisch gemeint und er fürchtete sich im Dunkeln nicht. Nansens Buch war damals sehr beliebt bei jungen Leuten; es war Gustls wertvollstes Werk und er will es seinem Freunde hinterlassen. S.186, Z.16-34: "Aber der Ruhm . . . ahnen Sie denn, wie das auf ein junges Mädchenherz wirkt? Wir (Schauspieler) wissen ja nie . . . ob eine Schwärmerei uns gilt, oder dem Duft der Unsterblichkeit, der uns umschwebt . . . etc. The idea elaborated in these lines is a serious one with Schnitzler; how easily it is possible for a woman to marry one man but love another, merely visualizing the one as a substitute for the other." Schnitzler drückt hier nur die Unsicherheit des Künstlers aus, der niemals weiss, ob er um seiner selbst willen oder wegen des Ruhmes, der ihn unnatürlich vergrössert, geliebt wird.—Zu S.192, Z.34—S.193, Z.1 f.: "ich kann die Szene mit dem Geist entbehren, mit dem von Hamlets Vater mein'ich" findet man folgende Anmerkung: "Page 193.-1. Geist. Falk's cleverness, in view of Hamlet's relation to his father in the play, can hardly escape Sophie." Dies ist ganz irreführend. Worauf es hier ankommt, ist

dies: Der Theaterdirektor Falk sagt Sophie, dass er nichts dagegen hätte, die Geist-Szene durch Zuspät-Kommen zu versäumen. Darum soll Sophie nur ruhig ihre lange Geschichte erzählen.—S.189, Z.16: "Nun, es ging. There is much harmless flirtation in Schnitzler." Diese Anmerkung hat keinen Sinn.—S.197, Z.17: "Bursche, that is the Boy with probably another letter." Es ist aber Edgar Gley, der Besucher.—S.197, Z.19: "Na, sieh sie dir nur an, Falk. Look at her for yourself, Falk. A north-German would have used an exclamation point." Auch der Süddeutsche würde hier gewöhnlich ein Ausrufzeichen setzen. Die Interpunktion ist im Norden und Süden Deutschlands nicht verschieden.

Das Vokabular ist im Grossen und Ganzen gut. Fehler unterliefen jedoch auch hier, so findet sich für "Gummiradler, cyclist" "coach with wheels on tires"; "fidel, merry, devoted," statt richtig "merry"; "gastieren, live out, live in hotel," soll heissen "to star"; "Publikum, public, free lecture" müsste richtig "audience" heissen.—In der Einleitung wird Schnitzler S.XII, Z.23 folgendermassen zitiert: "Nur um mich(!) bei euch nicht als feig zu gelten. . . ."

ERICH VON SCHROETTER

Northwestern University

FRIEDMAN-ARJONA-CARVAJAL. *Spanish Book One*, of the Language, Literature, and Life series. Philip Schuyler Allen, directing editor. Scott, Foresman and Company, 1930. \$1.92. pp. xxxv, 406, appendices, vocabulary, and index to p. 476.

I. General plan.

This is the first of a proposed series of coordinated texts. It offers the complete first year of work in Spanish for students of high school grade. It combines grammar with reading material more than sufficient for the ordinary course. The advantages of this plan over the use of several books are: (1) "a very practical saving." (2) "an integration of materials," (3) "gradation." The authors have striven to make "a roadway without bumps or unexpected obstacles" (p.v). The plan of the series is based upon the Coleman report. In the preface (p.vi) the authors quote from the report (p.107) the immediate objectives of the first two years of study, i.e., the development of reading ability, knowledge of grammar, oral ability, knowledge of the foreign country, increased knowledge of English. Incorporated in the book are special features designed to fit it to meet these aims. The reading selections are unusually interesting, for a text, and although to some extent synthetic and adapted, most of them have vitality. The grammar is given generally in small amounts, being divided up among the 88 grammar lessons. The rest of the 150 lessons are reading lessons, reviews, or combinations. There is a long introduction to pronunciation, and the lessons have simple questions and topics for conversation. There is little special encouragement for dramatization. There are

20 "Cultural Essays" in English, of several pages length at intervals in the text, designed to furnish what our students too seldom get, even from reading travel books: a sympathetic view of the country and people. This element is supplemented by many fine illustrations. There is a brief English Grammar Appendix.

This produces a text which is a decided improvement over the "traditional" grammar, not so different as to be useless to the advocate of a grammar-translation method. It is a combination of the latter with direct-comprehension reading.

II. The introduction and lessons.

Perhaps the poorest feature of the book is the introduction, fifteen pages long, dealing uninterruptedly with pronunciation. "The central purpose of the book is to develop the sense of mastery of the printed pages which alone can make reading in a foreign language not a struggle but a joy." (p. x) It seems to me that no such mastery can be *felt* without a corresponding mastery of the pronunciation. Yet the first lesson assumes ability to pronounce. Most teachers recognize the teaching of pronunciation as a definite part of the course and some even go so far as to spend several weeks on that almost alone. Why not recognize that by putting into the book the facts of pronunciation, arranged in lessons, just as the facts of grammar are so arranged and emphasized by proper illustrations and exercises. The learner needs training in pronunciation by proper exercises, just as in learning grammatical usage. A few authors have made a start in the practical teaching of pronunciation by including a few exercises and remarks in the first grammar lessons. The authors of this text suggest: (p. x) "The course may well begin with an explanation of the brief table found on page xxi, and the remainder of the introduction may be taken up little by little on successive days, a few letters at a time." Meanwhile the student is presumed to be able to use them all, from the beginning. Such a method of proceeding from the known to the unknown is not countenanced in the grammar lessons of a reputable text. In some grammars this pedagogical device attains the length of thirty or more pages. Small wonder that students fail to pronounce well after having such an indigestible mess at the start. Even a one-page table, without proper exercises, is too much. But as such things go, the present introduction seems very acceptable, with its table of English approximations, the alphabet explained and illustrated, first in a table, then quite at length. Phonetic symbols are given. T. Navarro Tomas is accepted as standard. All this is arranged with general remarks, and explanation of accent, and of syllables.

The plan of the lessons is: reading, vocabulary (traditional style), grammar set forth, exercises. About every fifth lesson is a reading lesson, grammar review, with exercises. The lessons are of irregular length. The reading material in most lessons is very in-

teresting. It covers many subjects: stories, fables, histories, biography, literature, etc. The grammar material is explained clearly and briefly. There is a tendency to insert important items as footnotes. The thorough presentation of the subjunctive is left to the proposed Book Two. (p. vii) It is barely introduced in this book. The student is supposed not to translate the readings, and is not supposed to read them until after the presentation of the grammar material and the vocabulary. (p. x) Then the exercises may be used to advantage. They consist of simple conversation material, a pleasant and usable collection of completion exercises, conjugation of important verbs and of sentences, and, for translation both ways, important words, phrases, and short sentences. Frequent and careful review of grammar is furnished by questions in English. The translation exercises insure and test comprehension of reading, thus eliminating need for translation. The text admits a variety of teaching emphasis.

III. Appendices and vocabularies.

The verb appendix tabulates type verbs only, among the radical-changing, orthographical-changing, inceptive, and irregular verbs. Only those tenses introduced in this book are given, i.e., not the imperfects and future subjunctive. The index for this feature (pp. 410-11) lists *volver* as the type for *conmover*, *doler*, *llover*, *mover*, *soler*, with no notice of the difference in form of the past participles; and *pedir* as the type for *reñir* with no notice of the absorption of unstressed "i" in *riño*, etc.

The Spanish-English vocabulary, of nearly 3,000 items, lists all the words given in the lessons. The English-Spanish list gives only the words used in the translations (about 1,100 items). No mention is made of a check up against word-count lists, which is less necessary in a reading course, where a greater number of words is to be met.

IV. Errors, remarks, etc.

- p. xxi: it is not clear whether the words "baby," "dowdy," "giggle" are meant to illustrate both the explosive and the "weak" sounds of *b*, *d*, *g*, because the footnote explanation inverts: "May be weak or explosive according to position in phonic group." A similar inversion occurs in note 2, referring to "desolating" to illustrate the open and closed sounds of *e*: "Has one or the other sound according to its position in an open or closed syllable. . . ."
- p. xxii: the student is expected to pronounce "beber," "cara," etc., before the sound "r" is explained.
- p. xxiv: "It [written accent] is never placed on capital letters." "never" should read "not."
- p. xxxi: ". . . the English *r* which is a fricative. . . ." I think it a vowel.

- p. 18: "Padres, tíos y abuelos," a simple reading lesson with a thorough and attractive presentation of the relationships.
- p. 30: in the readings the teacher is always "señorita," etc.
- p. 50: another inversion occurs in "parts of the body or clothing" when the examples follow in opposite order.
- p. 66: review question 2: "How does Spanish translate *to be* when describing the physical condition of a person?" is an example of how these questions are consistently used throughout the book to help fix principles. This question goes back to statements on pages 20 and 29, about the uses of *ser* and *estar*.
- p. 76: presentation of the possessive pronouns simplified by the omission of the use with *ser* without article.
- p. 82: introduction of perfect tense, heretofore only pres. indic.
- p. 97: the latter, the former, given in this order, order not mentioned. (Cf. comment on pp. xxi, 50.)
- p. 101: example of gradual introduction of items: *quiero, quiere*, p. 32; *cierren*, p. 47; *juegan*, p. 91; all pres. indic. rad. ch., pp. 101-2.
- p. 125: "ellos van a pie," probably an americanism.
- p. 142: some vocabularies grouped in two parts, one called "Palabras para adivinar," which here includes *preparatorio*, but not *el monasterio*. The division is a device, not too carefully worked out, to emphasize the similarity of many cognate words.
- p. 150: list of object pronouns and meanings: "la, her, it" might include "you," and the dative might include "you, to you."
- p. 168: third tense: imperf. ind., lesson 59.
- p. 195: "Yo tengo más de cinco lápices."
"No tengo más de cinco lápices."
- p. 208: "... ¿qué le valdrá si sus alas se olvidarán y le dejarán caer ... ?" Why not pres. ind.?
- p. 214: note 1: "if it is necessary to keep the accent" should read "necessary, to."
- p. 215: "cuando preparen," first use of subjunctive.
- p. 246: orthographic change in verbs: item 3: "coger," "escoger" but not *dirigir*.
- p. 258: irreg. past participles include "ir ... ido ..."
- p. 260: another inversion: "The pluperfect tense ... by adding the imperfect tense of *haber* to the past participle of the verb."
- p. 261: same error in statement regarding the formation of the future and the conditional tenses.
- p. 327: Question 6: "¿Qué le dijo el criado cuando quería informarse del estado del caballo" should read "cuando el rey quería."
- p. 338: note 1: "Literally, *who kisses your hand*" refers to "(*que besa sus manos*)."
Confusion of number.
- p. 370: vocabulary item: "u, or (before o or ho)" should read: "o- or ho-."

p. 399: imperf. subj. used in reading with parenthetical translation.
p. 413: the only misprint the reviewer observed: fam. imperat.
"cierra" for "cierra."

V. Conclusions.

The first impression is excellent. Physically the book is attractive. Inside each cover is a product and interest map of Spain. In plan the text is conservative enough to be widely useful. The introduction and the lesson vocabularies should be obsolete. The readings are interesting and should appeal to the high school student. It might have been well to form a series of about ten or more consecutive reading lessons forming a connected story. The exercises for the most part are well designed to train in the language. The presentation and consistent review of grammar are exceptional. Translation is put in its proper place as a learning device. The teacher will find it difficult to prevent students with traditional conceptions from translating. Many of the items noted in section IV as errors or omissions probably make the work more learnable for the young student. (Cf. items pp. xxiv 76, 150, 195.) It is unfortunate that on the heels of so well-formed a book based on the Coleman report, the latter should be an object of controversy. The series should see wide use among those schools not bound to a complete direct method.

F. DEWEY AMNER

Denison University

CONSTITUTION OF THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

I. The name of this organization shall be the National Federation of Modern Language Teachers.

II. Its object shall be the promotion of modern language teaching throughout the United States by means of the publication of the *Modern Language Journal* and by such other activities as may seem desirable.

III. The following associations shall become charter members of the Federation as soon as they shall have ratified this constitution: The Association of Modern Language Teachers of the Central West and South, the Association of Modern Language Teachers of the Middle States and Maryland, the New England Modern Language Association, the New Jersey Modern Language Teachers' Association, the New York State Modern Language Association.

IV. Further associations may be admitted by a majority vote of the Executive Committee, which shall fix the basis of their representation.

V. a. Administration and control shall be vested in the Executive Committee, which shall be composed of representatives of the constituent associations, elected by these associations as follows:

Association of Modern Language Teachers of the Central West and South,—four representatives.

Association of Modern Language Teachers of the Middle States and Maryland, one representative.

New England Modern Language Association, one representative.

New Jersey Modern Language Teachers' Association, one representative.

New York State Modern Language Association, one representative.

American Association of Teachers of Spanish, one representative.

In addition to the foregoing delegates, there shall be in the Executive Committee two seats, to be occupied by the Managing Editor of the *Modern Language Journal* and by the Business Manager of the *Modern Language Journal*, who shall have all the privileges

of the aforesaid representative elected delegates, with the proviso that no one member shall have two votes by virtue of being both a representative elected delegate and either Managing Editor of the *Modern Language Journal* or Business Manager of the *Modern Language Journal*.

b. The members of the Executive Committee shall be elected for four years, beginning in the following manner in order to avoid a violent change in any one year (present incumbents to continue until date indicated for their successors):

Modern Language teachers of the Central West and South, one each year or two every two years.

New York State Modern Language Association, 1928.

New Jersey Modern Language Association, 1929.

Middle States and Maryland Modern Language Association (including Virginia), 1930.

American Association of Teachers of Spanish, 1930.

New England Modern Language Association, 1931.

c. The officers shall be a president, a vice-president, and a secretary-treasurer, to be chosen by ballot at the annual meeting.

d. The Executive Committee shall meet annually at the time and place of the Modern Language Association meeting, unless otherwise agreed by the Executive Committee in advance. Notices are to be sent out by the Secretary at least thirty days in advance of the meeting.

e. A majority shall constitute a quorum of the Executive Committee.

f. The duties of the Executive Committee shall be to direct and control the publication of the *Modern Language Journal*, and to take such other measures as are in the interest of the National Federation, including the authorization of the investment of the permanent funds of the National Federation, and the arrangements for the attendance of our delegate (or delegates) to the biennial meeting of the World Federation of Education Associations.

g. The members of the Executive Committee may vote through an alternate or by truly authorized proxy.

h. Whenever it shall prove necessary for the Executive Committee to vote on a proposition by mail, the Secretary, in reporting the vote to the Executive Committee, shall tabulate each man's

vote under the man's name, in order that there may be no chance for error.

VI. The officers of the National Federation shall be the same as the officers of the Executive Committee and their duties shall be those usually connected with their respective offices.

a. The President and the Secretary-Treasurer shall act as custodians of the Reserve Fund, which must be kept invested in U. S. Government bonds or other securities acceptable for trust funds. This fund shall be increased from time to time, as finances permit.

b. The Secretary-Treasurer shall receive each year from the Business Manager the net profit due to the National Federation from the operation of the *Journal*, after paying all charges connected therewith.

VII. The necessary expenses of the National Federation, including the salary of the Managing Editor, shall be paid by the Secretary-Treasurer, out of the uninvested funds in his possession.

VIII. This Constitution may be amended by the following procedure:

a. The proposed amendment shall be approved by a majority of the Executive Committee.

b. The proposed amendment, thus approved, shall be printed in the *Modern Language Journal* and referred for action to the constituent associations of the Federation.

c. The proposed amendment shall become effective when two-thirds of the constituent associations shall have communicated their approval to the Secretary-Treasurer of the National Federation.

